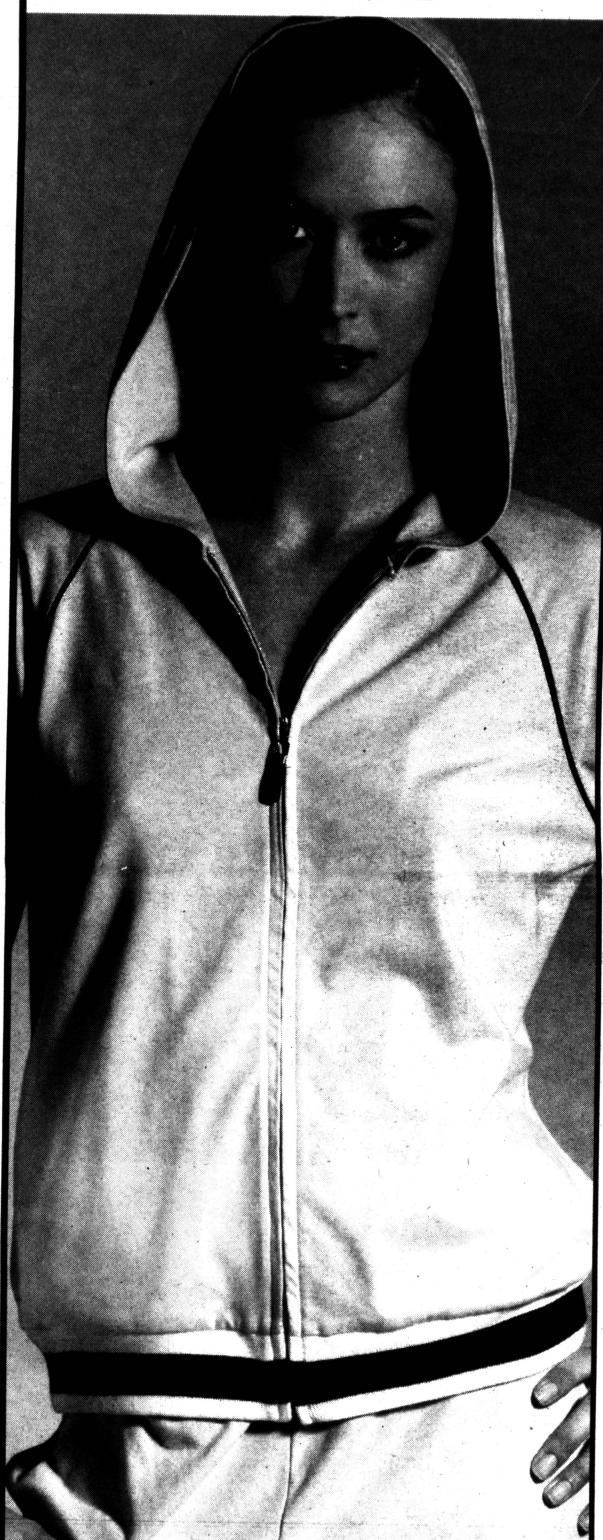


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PRESIDENT'S MESSAGE

"So ziehen wir in diesem Hause hier mit Freuden ein"
— from Bach's Cantata BWV 30a

"We open this new house joy" in so many respects. Here in our 66th season of the Carmel Bach Festival we return triumphantly after persevering throughout two very long seasons of disruptions and challenging conditions, not to forget the financial difficulties. We have weathered the storm and return in glory to our magnificent Sunset Theater. Many thanks go to our conductor, Bruno Weil, for enticing our citizenry to recognize and support the need for Sunset's makeover. To our musicians and support staff a very special and heartfelt thank you for your joy of spirit and for pulling together during our transition. We give our thanks to Sue McCloud for her mayoral leadership, to Nancy and Bill Doolittle for their unparalleled devotion to the Sunset Center project, to the Campaign for Sunset board and its committee for all its many hours of hard work, to the volunteers who helped make this all happen, and to Sunset's builders who have kept their promise to make sure we returned on time. To you all who have remained faithful to our Festival and to all who have donated time, talent or treasure, the Carmel Bach Festival is most grateful.

Last but not least, as president of the Bach Festival, may I especially applaud our Board of Directors and our staff for rising to the occasion over these last two years meeting every challenge with grace and *joie de vivre*! Indeed, we open this new house with great joy! LET THE MUSIC BEGIN!!

Natalie A. Stewart

Natalie A. Stewart, President
Carmel Bach Festival Board of Directors

CONDUCTOR'S MESSAGE

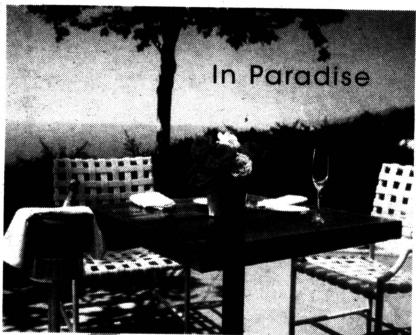
Dear Patrons,

"So ziehen wir in diesem Hause hier mit Freuden ein" ("We joyously move into this house.") With these words from Bach's cantata 30a we will come back into our new "old" home. We are so happy about this and I cannot be grateful enough to all the people who helped make this miracle happen. Sometime dreams become reality and we, the artists and members of the Carmel Bach Festival are proud and honored to be part of this. Great music by Bach and his predecessors and successors will delight and inspire us and we can not wait to share it with you!

Bruno Weil

Bruno Weil, Conductor and Music Director

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ARTISTIC STAFF

Bruno Weil
Music Director
and Conductor



Born in Germany, Bruno Weil is a regular on the podiums of the leading symphony orchestras in Germany, U.S.A., Great Britain, France, Japan, Canada, Italy, Brazil, the Netherlands, Norway, Austria, Finland, Greece, Switzerland and Australia. He has conducted the Berlin Philharmonic Orchestra, the Dresden Staatskapelle and the Bavarian State Orchestra (Munich), Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, l'Orchestre National de France, l'Orchestre National du Capitole de Toulouse, l'Orchestre Symphonique de Montréal, the Orchestra of the Age of Enlightenment, the Sydney Symphony Orchestra and the NHK Orchestra Tokyo. He is Principal Guest Conductor of the Toronto-based Tafelmusik Orchestra. In February 1999 he made his debut with the St. Paul Chamber Orchestra.

Maestro Weil was a master student of Franco Ferrara and Hans Swarowsky at the Vienna Master Classes, where he has himself been a teacher. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition. In 1981 he was named General Music Director of the City of Augsburg, making him the youngest general music director in Germany. In

1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. From January 1994 until 2002, he was General Music Director of the City of Duisburg. He has conducted at the German Opera Berlin; the Hamburg State Opera; Dresden's Semper Opera; Teatro Communale di Bologna; Glyndebourne Festival Opera; and frequently at the Vienna State Opera where he was permanent guest conductor. In January 2000 he made his debut with the "Salzburger Mozartwochen" conducting a new production of Mozart's *Magic Flute*.

Music Director of the Carmel Bach Festival since 1992, Bruno Weil is also Artistic Director of the "Klang und Raum" (Sound and Space) Festival at Irsee in southern Germany.

Willem Wijnbergen
Executive Vice President
and Managing Director



Willem Wijnbergen comes to the Carmel Bach Festival from BC&DG, a management and marketing consulting firm in Los Angeles, where he was President since 2000. Previously he was Executive Vice President and Managing Director of the Los Angeles Philharmonic from 1998-2000 and Managing Director of the Royal Concertgebouw Orchestra in

Amsterdam from 1992-1998. Before that, he has also held positions as Assistant Brand Manager at Procter & Gamble (1990-1992) and was Assistant Conductor and concert pianist with the Rotterdam Philharmonic in the Netherlands from 1983-1988. He holds Master of Business Administration and Master of Arts in Arts Administration degrees from Southern Methodist University in Dallas, Texas. In addition, Mr. Wijnbergen has received a Master of Arts in Piano Performance from the City Conservatory of Music in Groningen, The Netherlands. Mr. Wijnbergen has a wide range of experience prior to coming to the Carmel Bach Festival. While at the Los Angeles Philharmonic, he was instrumental in raising \$12 million in private donations as part of the fundraising campaign for the Disney Concert Hall. He developed and finalized the vision and strategy for a major \$30 million Hollywood Bowl renovation plan and revitalized the Bowl's programming for the '99 season. At the Royal Concertgebouw Orchestra, Mr. Wijnbergen restored the organization's financial and artistic position and stability while expanding international touring around the world and re-establishing international awareness of the high artistic prestige of the Orchestra, through increased recording, radio and television activity.

David Gordon
Vocal Coordinator,
Director, Adams Vocal
Master Class; Education
Director; Lecturer
(Moraga, CA)



College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. 15th season in Carmel. Faculty, UC Berkeley; Sonoma State University. Soloist with orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, many others. 60 roles with San Francisco Opera; Metropolitan Opera; Lyric Opera, Chicago; Hamburg Staatsoper; Houston Grand Opera. Telarc, RCA Red Seal, London-Decca, Delos CDs. Website: www.spiritsound.com (Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.)

Bruce Lamott
(San Francisco, CA)



B.A., Lewis and Clark College, M.A.; Ph.D. in musicology, Stanford University. 30th season at the Carmel Bach Festival; harpsichordist, lecturer, former education director, co-founder of Adams Fellowship. Festival Choral Director and Conductor of the Mission Concerts since 1992. Director of Philharmonia Baroque Orchestra's Philharmonia

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ARTISTIC STAFF (CONTINUED)

Chorale. Instructor in Music and Western Civilization at San Francisco University High School; music history professor, SF Conservatory of Music; faculty, Merola Opera Program.



Suzanne Mudge

trombone; Tower Music Director; Music Librarian (Burlingame, CA)

U. of the Pacific; U. of Arizona. Principal Trombone: Women's Philharmonic and Modesto Symphony. Credits include: Fremont Symphony; Seraphim Brass Quintet; Golden Gate Orchestra; Marin, Berkeley and San Jose Symphonies. Tours in Italy, France, England, Austria and Germany. Koch and New Albion CDs. Music Director, Bowditch Middle School, SF Bay Area.



Jesse Read

Principal Bassoon; Recital Coordinator; Lecturer (Vancouver, Canada)

24th season with the Bach Festival. Director, School of Music, University of British Columbia, Vancouver; conductor of the University Symphony. Formerly Principal Bassoonist of the Vancouver Opera Orchestra and the Pacific Baroque Orchestra. Advanced studies at

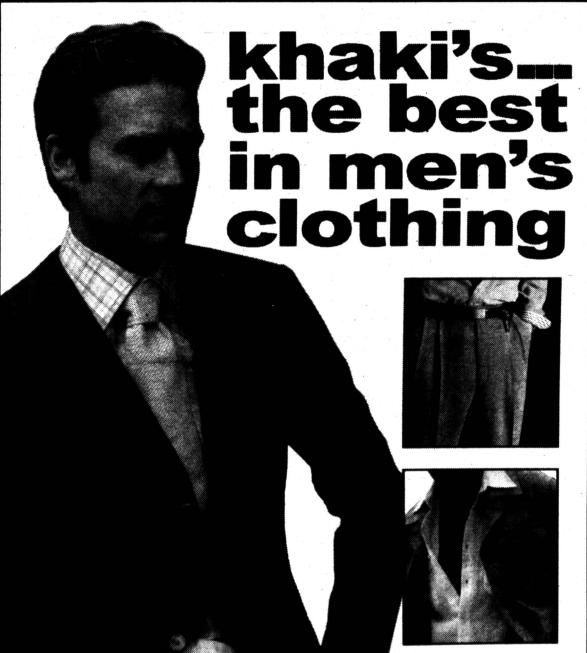
the Schola Cantorum Basiliensis in Basel Switzerland. Performances and CDs with Tafelmusik of Toronto; Philharmonia Baroque; Capella Clemencina, Köln; Boston Baroque Orchestra; Philomel; Los Angeles Baroque Orchestra. Soloist: CBC Vancouver Chamber Orchestra; Victoria Symphony; Dutch Radio Chamber Orchestra; Netherlands Chamber Orchestra; Rotterdam Philharmonic; other ensembles in France, Germany, Poland, and Austria. Solo CDs on Etcetera, Bravura, Phillips, Musical Heritage and Skylark Labels. Conductor and master class teacher at the European Mozart Academy; recent masterclasses at the Conservatories in Lisbon and Montpellier. Has researched and written extensively on repertoire for the bassoon; editions published by NOVA, London, and Garland Press.



Carey Beebe

Harpsichord & Continuo Organ Preparation (Sydney, Australia)

Harpsichord maker with his work spread around the globe. Instruments & services used by Opera Australia, silver-chair, Singapore's Esplanade Theatres by the Bay, Chinese University of Hong Kong, Sibelius Academy Helsinki. Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents.



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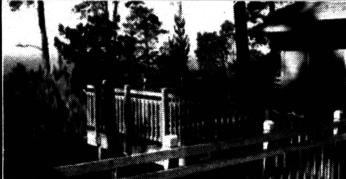
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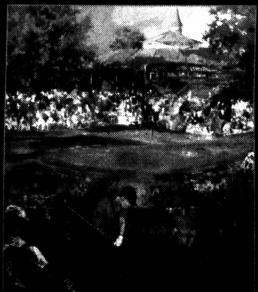
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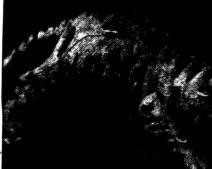
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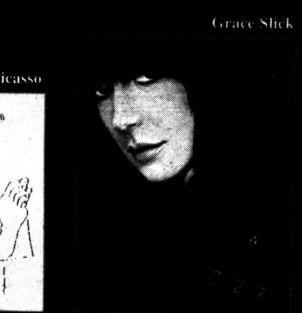
Chagall



Picasso



Jiang



Grace Slick



Smirnov

PRINCIPAL SOLOISTS / FESTIVAL ENSEMBLE



Andrew Arthur
Organ, Harpsichord
(London, England)



Kendra Colton
Soprano Soloist
(Boston, MA)

Gonville & Caius College, Cambridge. Fifth season in Carmel. Musical Director: Collegia Cantabrigiensis, Orpheus Britannicus & Chandos Chamber Choir, Chorus Master, Opera Northern Ireland, Philharmonia Baroque Orchestra (Handel Solomon). International tours and concert engagements as organ recitalist, concerto soloist, and continuo-player. The Hanover Band (Principal), English Baroque Soloists, Steinitz Bach Players, Canzona, Da Chiesa, Academy of St Martin in the Fields, King's Camerata. Associate Director of Music and Assistant Organist, All Saints' Church, London. Forthcoming solo recording of Organ Music for Passions tide on the church's newly restored 1910 Harrison & Harrison organ. Numerous DVDs & CDs on ASV, BBC, Griffin, and Priory labels.



Alan Bennett
Tenor Soloist
(Bloomington, IN)

Nationally renowned oratorio soloist, especially Bach, Handel, and Mozart. Credits include Cleveland Orchestra; Seattle Symphony; Kansas City Symphony; Philharmonia Baroque Orchestra; Atlanta Symphony; Colorado Symphony; Calgary Philharmonic; St. Paul Chamber Orchestra; Los Angeles Chamber Orchestra; period instrument ensembles including the Handel & Haydn Society, Tafelmusik and Les Violons du Roy. Frequent guest at music festivals including Tanglewood; Oregon and Bethlehem Bach Festivals, Houston Masterworks Chorus, Oratorio Society of New York, Washington Choral Arts Society and the Baltimore Choral Arts Society. Has appeared with some of the world's most prominent Baroque music conductors including Christopher Hogwood, Bruno Weil, Helmuth Rilling, Nicholas McGegan, Paul Hillier, Bernard Labadie and the late Robert Shaw.



Kirsten Blasie
Soprano Soloist
(London, England)

Indiana University School of Music. Opera Studio Nederland 2000 Adams Fellow. Second season in Carmel as soloist. Opera and concert engagements worldwide: Netherlands Opera, Opera Theatre of St. Louis, Karlsruhe Handel Festival, BBC Symphony Orchestra, London Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, London Sinfonietta, Le Parlement de Musique, Concert Royal, Four Nations Ensemble, Ars Antiqua, Indianapolis Chamber Orchestra, Dallas Bach Society, American Classical Orchestra, Frideswide Ensemble, Ensemble Oubache, Da Chiesa. Co-Founder: Orpheus Britannicus. Film: *The Death of Klinghoffer* for British Channel Four. Recordings: Harmonia Mundi USA, M10 Records France.



Paul Grindley
Chorale bass
Bass Soloist
(Calgary, Canada)

1994 Adams Fellow. Opera and concert soloist in Canada, the USA, Europe and Japan. Leporello, Bartolo and Basilio with such companies as Vienna Chamber Opera and Opera Atelier, and in sacred works with Tafelmusik, American Bach Soloists, Toronto Consort, and other symphony orchestras and period instrument ensembles. Four CDs of Baroque music to date – three for NAXOS.



Sally-Anne Russell
Mezzo-Soprano Soloist
(Grange, Australia)

Sally-Anne Russell has performed in concert, recital and on the operatic stage in the Netherlands, Austria, The United Kingdom, Germany, Japan, America, Canada, and New Zealand, and extensively throughout her homeland Australia. Operatic roles include Rosina (*Il Barbiere di Siviglia*), Suzuki (*Madama Butterfly*), Mistress Quickly (*Falstaff*) and most recently Ursula in *Beatrice et Benedict* at the Kennedy Center in Washington. Sally-Anne appears regularly with all the Symphony Australia Orchestras, Australian Chamber Orchestra, Australian Bach Ensemble and at all of the major Australian Festivals. Sally-Anne also is a member of the International Jury for the Kathaumixw Festival in Canada.



Sanford Sylvan
Bass Soloist
(Boston, MA)

Acclaimed for his singing of orchestral, operatic and recital repertoire in the major concert halls and opera houses of the United States and Europe. He has collaborated with leading conductors and opera directors throughout the world. Deeply committed to the art of the vocal recital, his recitals and recordings with pianist David Breitman have earned three Grammy Award nominations for Best Classical Vocal Performance. His portrayals of the Mozart roles of Figaro

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PRINCIPAL SOLOISTS/FESTIVAL ENSEMBLE

in *Le nozze di Figaro* and *Don Alfonso in Così fan tutte* have been seen internationally on video and as part of PBS's Great Performances. He created the role of Chou En-Lai in John Adams' *Nixon in China* (for which he received an Emmy Award) and the title role in Adams' *The Death of Klinghoffer*. He also portrays Klinghoffer in the recent film adaptation. Sanford has appeared at such festivals as Edinburgh, Tanglewood, Vienna, Holland, Schleswig-Holstein, Ojai, Cabrillo and the Carmel Bach Festival. He has recorded for the Nonesuch, Decca, Harmonia Mundi, Virgin Classics, Koch and New World labels.



Elizabeth Wallfisch
Festival Orchestra
Concertmaster and
Soloist
(London, England)

Royal Academy of Music. Internationally renowned as concerto and recital soloist and recording artist. Directs orchestras from the violin in Baroque, Classical, Romantic or Modern styles from an instrument of the appropriate period. Her repertoire centers upon Haydn, Mozart, Beethoven, Schubert and Mendelssohn, and many other composers of that era. Many solo recitals in the UK, Germany, Greece, France, Holland, Slovakia, and Australia. Regular soloist with the Orchestra of the Age of Enlightenment. Concertmaster in Carmel since 1993. Recent credits include directing the Nordwestdeutsche Philharmonie

from the violin; regular visits to her native Australia where she has been welcomed as 'Artist in Residence' at Melbourne University. Her discography as soloist, director and chamber musician includes "L'Arte del Violino," named "Best Recording" by the Cannes Classical Awards panel. Other CDs include the Bach's complete violin concerto for Virgin Classics, and a series of early Italian violin sonatas for Hyperion Records with Convivium. Elizabeth is on the faculties of the Royal Academy of Music and as Professor of Baroque Violin at the Royal Conservatoire in The Hague.



Scott Whitaker
Chorale tenor;
Tenor Soloist
(Petaluma, CA)

BMus, UC Santa Barbara; MMus, Stanford (historic performance practice). 12th season at the Bach Festival. Active SF Bay Area concert singer, with a range of repertoire spanning medieval organum, Renaissance polyphony, film soundtracks by John Williams, and the avant garde. Performances with Magnificat; Philharmonia Baroque Orchestra; American Bach Soloists. American tours with Gregg Smith Singers; Japan with Roger Wagner Chorale. "Tage Alter Musik" Festival, Regensburg, and the Nakarnichi Baroque Music Festival.

FESTIVAL ENSEMBLE



Wolfgang Basch
Principal Trumpet
(Wiesbaden, Germany)

19th season in Carmel. Soloist in concerts worldwide. Recent credits: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. RCA, Decca, Koch, BMG CDs. Currently: Principal Trumpet, Frankfurt Opera (since 1976).



Robin Carlson Peery
Principal Flute
(Seattle, WA)

Juilliard School. 12th season in Carmel. Memphis Symphony 1990-1996; Principal Flute, Evansville Philharmonic 1994-1995. Currently freelancing with Seattle Symphony; Seattle Opera.



Bruce Chisp
Principal Trombone
(Benicia, CA)

U. of Michigan; SF Conservatory. Principal trombone: Santa Rosa Symphony; Fresno Philharmonic; Napa Valley Symphony; Santa Cruz County Symphony; Vallejo Symphony. Performed with: SF Symphony; SF Opera; Oregon Symphony; Salzburg Festival. Founding member: SF Brass Company. Faculty: UC Davis; SF Conservatory Preparatory School.



Melinda Coffey
repetiteur, Adams
Master Class
(Carmel, CA)

Distinguished credits as piano soloist and chamber musician throughout U.S. and Canada. Music Director, Church in the Forest, Pebble Beach. More than 60 recitals and recordings for the CBC. CDs: *Season of Dreams* – meditative music for solo piano; *Beyond Words – piano cantabile e amoroso*.

See page 8



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FESTIVAL ENSEMBLE (CONTINUED)

Roger Cole
Principal Oboe
(Vancouver, Canada)



Yale University; Juilliard School. Principal Oboe, CBC Vancouver Orchestra and Vancouver Symphony Orchestra (since 1976). Regular solo appearances with Vancouver Symphony and CBC. Formerly, Aspen Festival, Tanglewood Festival; Marlboro Festival. Faculty; University of British Columbia; Vancouver Academy of Music.

Chris Cooper
Principal Horn
(San Francisco, CA)



Boston University School for the Arts; San Francisco Conservatory; Tanglewood Music Center Fellowship. Former member, Canadian Brass (worldwide tours and 5 CDs). Since 2000 freelancer in SF Bay Area; performs with San Francisco Symphony; studio musician; faculty, CSU Hayward.

John Domenburg
Viola da Gamba
(Berkeley, CA)



Royal Conservatory, The Hague; Mozarteum, Salzburg. Viola da gamba soloist worldwide. SF Symphony; Oregon Bach Festival; Honolulu Symphony; Aston Magna; Melbourne Festival; Berkeley Festival; many others. Director, Sex Chordae Consort of Viols. Performs with Music's Re-creation; Magnificat; American Bach Soloists; Philharmonia Baroque Orchestra. Faculty, Stanford University; CSU, Sacramento. CDs: Centaur, Meridian, Dorian, Koch, and other labels.

Barbara L. Downie
Violin
(Houston, TX)



Native of Glasgow, Scotland. MMus Rice University; artist's diploma (with highest honors), Royal Schools of Music. Principal, Houston Grand Opera Baroque productions; Ars Lyrica; Mercury Baroque Ensemble. Performs with Houston Symphony; Houston Grand Opera.

Meg Eldridge
viola
(Fairfax, CA)



University of Michigan; San Francisco Conservatory of Music; Manhattan School of Music. Member: Marin; Santa Rosa; Modesto Symphonies; Marin String Quartet; Russian River Chamber Music Festival. Private violin and viola teacher at Marin Waldorf School, Mount Tamalpais School; Greenwood School.

Catherine Emes
violin
(Charlotte, NC)



BMus, University of Southern California; Peabody Conservatory. Acting Assistant Concertmaster, Charlotte Symphony Orchestra. Formerly: New World Symphony; Joffrey Ballet; Concertmaster, Illinois Chamber Symphony; N'West Indiana Symphony; Concertmaster, Spoleto; Sarasota Opera.

Alicia Huang-Yang
violin
(Seattle, WA)



Oberlin College; New England Conservatory. Currently plays with Seattle Symphony; Seattle Baroque. Former member of Oregon Symphony; Smithsonian Chamber Players; Washington Bach Consort; Baltimore Opera; Baltimore Chamber Orchestra. Active soloist and chamber musician.

Rachel Evans
violin
(Beacon, NY)



Juilliard School. Sequentia; La Sfaravaganza Köln; Concert Royal; New York Collegium; Dryden Ensemble; American Virtuosi; Washington Bach Consort; Santa Fe Opera; Concerto Soloists of Philadelphia. More than 20 recordings with Sequentia and other chamber ensembles.

Ann Kaefer Duggan
violin
(Chicago, IL)



Roosevelt University; University of Michigan. Chicago Opera Theatre; Key West Symphony; Lake Forest Symphony; Chicago Camerata; Sarasota Opera; Graz Festival, Austria. Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.

Nina Falk
violin
(Washington, DC)



Fulbright scholar, Marlboro Festival; Smithsonian Chamber Players; Handel and Haydn Society; Folger Consort; Four Nations Ensemble; Brandywine Baroque; Washington Bach Consort; Bethlehem Bach Festival; New England Bach Festival; Apollo's Fire. Founding member, Arcovoce Chamber Ensemble.

Richard Kolb
Lute, Theorbo
(Beacon, NY)



Founding member, Pegasus; the Fanfare Consort. New York City Opera; Opera Atelier; Handel & Haydn Society of Boston; Chicago Opera Theatre; Les Musiciens du Louvre; Canadian Opera Company. Soloist with Concert Royal; Little Orchestra of New York; Philharmonia Virtuosi. Faculty, Wesleyan University in Middletown Connecticut.

Jordan Frazier
Principal Bass
(New York, NY)



Manhattan School of Music. Faculty, Mannes College of Music. Member of the American Composers Orchestra; American Symphony Orchestra; Principal Bass, Westchester Philharmonic. Formerly, L'Orchestra Ciudad de Barcelona. International tours with Orpheus Chamber Orchestra. Chamber music with Bargemusic; Speculum Musicae; New York Chamber Soloists; LA Piano Quartet. Member, Perspectives Ensemble. CDs on Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon.

Nancy Lochner
viola
(San Diego, CA)



Manhattan School of Music; The Juilliard School. Spoleto Festival (Italy); National Symphony; New World Symphony. Associate Principal Viola, San Diego Symphony; formerly Oregon Symphony.

Scott Macomber
trumpet
(San Francisco, CA)



Northwestern University; San Francisco Conservatory. Principal Trumpet, Napa Valley Symphony; Second Trumpet, Santa Rosa Symphony and Sacramento Philharmonic. Freelance with San Francisco Symphony, San Jose Symphony. Faculty, San Francisco Conservatory Preparatory Division; UC Davis; San Francisco State University.

Britt Hebert
bassoon
(San Diego, CA)



Eastman School of Music; Cleveland Institute of Music. 10th season in Carmel, Louisville Orchestra; Aspen Festival; Metropolitan Opera Orchestra; Ohio Chamber Orchestra; Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras; Telarc, Koch International CDs.

Douglas McNames
Principal Cello
(Wilmington, DE)

Symphonies; Opera Delaware. Repertoire spans three centuries. Delaware State Arts Council Fellowship, 1995. Member, Brandywine Baroque; Melomane; Pro Musica Rara; Arco Voce ensembles. Regular substitute with Philadelphia Orchestra. Recordings on Etcetera, Spectrum, Centaur, Epiphany, and Dorian CDs include complete cello sonatas of J.B. Masse.

Suzanne Mudge
trombone; Tower Music Director;
Music Librarian
(Burlingame, CA)
(See Festival Staff page)



Kevin Neuhoff
timpani
(San Francisco, CA)

Timpanist: Western Opera; Oakland Ballet; Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Performs with New Century Chamber Orchestra; San Francisco; Oakland; San Jose Symphonies; Festival des Amériques (Montreal). Harmonia Mundi, New Albion, Triloka, Nonesuch CDs.



Emlyn Ngai
Associate
Concertmaster
(Hartford, CT)

McGill University; Oberlin College Conservatory; Hartt School. Faculty, Boston University and the Hartt School. Member: Adaskin String Trio; Apollo's Fire; Bach Ensemble; Boston Baroque; Tempesta di Mare. First prize, Locatelli Concours Amsterdam. CDs: Musica Omnia, Vanguard Classics, ATMA, Centaur, DHM, Electra, Telarc, Titanic. Former faculty, McGill University.



Leonard Ott
trumpet
(Castro Valley, CA)

BA, cum laude, CSU Hayward. Faculty: University of the Pacific; CSU Stanislaus. Active free-lance career regularly playing with Modesto Symphony; Oakland East Bay Symphony; Oakland Ballet Orchestra; Monterey Symphony; Napa Symphony; many others. Pacific Chamber Brass.



Peggy Pearson
Associate Principal
Oboe, oboe d'amore
(Brookline, MA)

Member, Bach Aria Group. Solo oboist, Emmanuel Chamber Orchestra, Boston. Oboist and Artistic Director, Winsor Music. Performances with Chamber Music Society of Lincoln Center; Music from Marlboro; Boston Symphony Orchestra; tours and recordings with Orpheus Chamber Orchestra.

Principal Cellist, Delaware and Reading

FESTIVAL ENSEMBLE (CONTINUED)

Jesse Read

Principal Bassoon;
Recital Coordinator; Lecturer
(See Festival Staff Page)



Kimberly Reighley
flute
(Wilmington, DE)

Principal Flute, Opera Delaware.
Flute/Piccolo, Delaware and Reading
Symphonies. Baroque flute, Melomanie.
Guest artist, Pro Musica Rara;
Brandywine Baroque. Regular substitute,
Philadelphia Orchestra. 1996 Delaware
Arts Council Artist Fellowship. Lyricord
CDs.



Cynthia Roberts
Principal Second Violin
(New York, NY)

Indiana University; New England
Conservatory; Royal Conservatory, The
Hague. Concertmaster, Concert Royal
(NYC) and Apollo's Fire (Cleveland).
Performs with leading Baroque ensem-
bles throughout North America, including
the American Bach Soloists. Soloist with
the Boston Pops; Grant Park Symphony;
Tafelmusik. Faculty, Oberlin Baroque
Performance Institute. Sony, Deutsche
Harmonia Mundi CDs.



Ellen Sherman
Oboe
(Grand Rapids, MI)

MMus, Juilliard School; BMus, NE
Conservatory. Principal oboe, Grand
Rapids Symphony. Formerly Principal Cor
Anglais, New Zealand Symphony
Orchestra; Principal oboe, Memphis and
Virginia Symphonies. Festivals: Santa Fe
Chamber Music; Schleswig-Holstein;
Apple Hill. 6th season in Carmel.

See page 11

Paul Rhodes
cello
(Berkeley, CA)



Has performed with the New Century
Chamber Orchestra and the Symphonies of
San Antonio, San Jose, Sacramento.
Toured France and Germany as Principal
Cellist of Austin Symphony, 1995.



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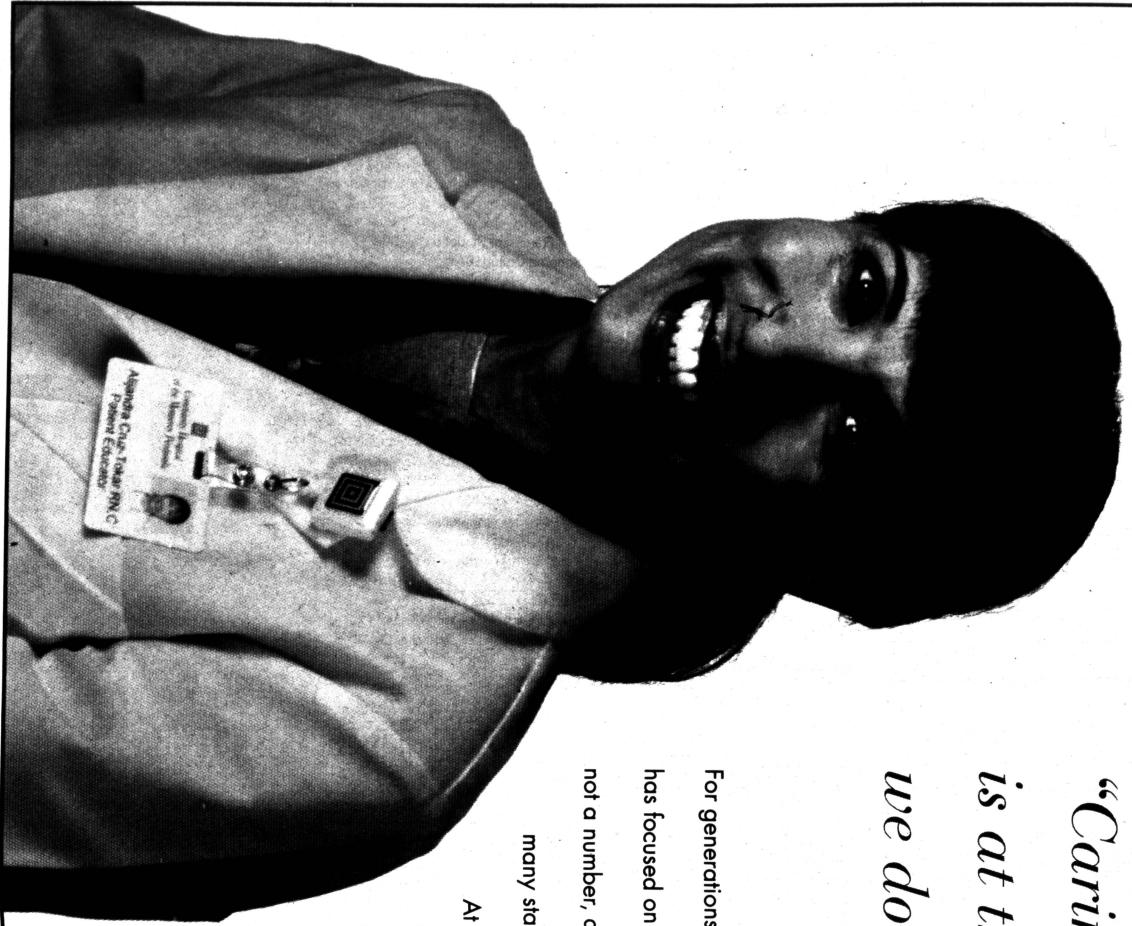


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FESTIVAL ENSEMBLE (CONTINUED)/FESTIVAL CHORALE

Elizabeth Stoppels
Girko

Asst. Principal
Second Violin
(San Antonio, TX)



BMus, Oberlin Conservatory; MMus, Eastman School of Music. Member, San Antonio Symphony since 1990; Austin Symphony. Formerly assistant principal second violinist; Jacksonville (FL) Symphony; principal second violinist, Virginia Symphony and Virginia Opera. Adjunct faculty, San Antonio College. 12th season with the Bach Festival.

Yuko Tanaka
harpsichord, organ
(Berkeley, CA)



Stanford University (DMA); advanced studies in Amsterdam and Oslo. Active as soloist and chamber musician. Member: Musica Pacifica; Music of the Spheres; American Bach Soloists; Musica Angelica Baroque Orchestra; El Mundo, Berkeley Early Music Festival; Bloomington Early Music Festival. Recordings: Koch International, Delos International.

Loren Taylor
horn
(Los Gatos, CA)



Principal Horn, San Francisco Opera's Western Opera Theater; Berkeley Symphony. Freelance: San Francisco Symphony and Ballet.

George Thomson
Principal Viola
San Rafael, CA



Member: Philharmonia Baroque; American Bach Soloists. Associate Conductor, Berkeley Symphony Orchestra. Conductor, Marin Symphony Youth Orchestra. Director of the Virtuoso Program at San Domenico School, San Anselmo

Pauline Thomas
Troia
rehearsal pianist
Monterey, CA



Conservatory of the Chicago Musical College; Northwestern University. Accompanist for I Cantori di Carmel and Camerata Singers of Monterey County. Organist and choir director, Congregation Beth Israel in Carmel Valley.

Monica Weisman
violin
(The Hague,
Netherlands)



Oberlin Conservatory; Royal Conservatory The Hague, Les Musiciens du Louvre; Les Cyclopes; Mozart Akademie Amsterdam; Ensemble Elyma. Concertmaster, Collegium Musicum Groningen.

Derek Weller
double bass
(Ann Arbor, MI)



Interlochen Academy; University of Michigan. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.

Allen Wheare
Associate Principal Cello
(New York, NY)



New England Conservatory; Juilliard School. Assistant Solo Cellist: Tafelmusik. Freelance continuo and chamber musician in New York. Smithsonian Chamber Players; Washington Bach Consort; Musica Antiqua Köln, Sony, Deutsche Harmonia Mundi, Virgin, Musical Heritage, BMG, Naxos CDs.

Elly Winer
Associate Principal Viola
(Toronto, Canada)



17th season with Tafelmusik. Over seventy CDs on Sony, Hyperion, CBC, Analecata. Also plays with Apollo's Fire, Opera Atelier. Faculty: Tafelmusik Baroque Summer Institute. Former Principal Violist, Symphony Nova Scotia. Master of BBQ.

FESTIVAL CHORALE

Samela Beason
Chorale soprano
(Los Angeles, CA)



Frequent soloist, Musica Angelica Baroque Orchestra. Concerts at Ojai Festival; Corona del Mar Baroque Festival; Santa Cruz Baroque Festival. Founding member: Voxfire. Appears regularly with LA Music Center Opera; LA Master Chorale; countless motion picture soundtracks.

Mark Beason
Chorale bass-baritone
(Los Angeles, CA)



Eleventh season in Carmel. Los Angeles Master Chorale; Los Angeles Music Center Opera. Voice faculty, Citrus College.

David Farwig
Chorale bass; 2003 Adams Fellow
(See Adams Master Class Page)



Jeffrey Fields
Chorale bass
(San Jose, CA)

University of Iowa. 1998 Adams Fellow. 6th season in Carmel Bach Aria Festival, Stonybrook, New York. Recent solo credits include Beethoven 9th Symphony, San Jose; St. Matthew Passion, Santa Cruz; Elijah, Music in the Mountains Festival; San Francisco; St. John Passion with Sonoma County Bach Society.

Cathy Findley
Chorale alto
(Pacific Grove, CA)



Choral director, Monterey High School. 20th season in the CBF chorale. Higher Education at UCSB, USC and Orff-Schulwerk certification earned at UCSC. Principia Musica (early music); West Bay Opera; Santa Cruz Symphony; several light opera groups.

Elspeth Franks
Chorale alto; 2003 Adams Fellow
(See Adams Master Class Page)



Professional chorister and soloist active in the Bay Area. Women's Philharmonic; Philharmonia Baroque Orchestra.

Joseph Golightly
Chorale tenor
(Sherman Oaks, CA)



Active professional singing career in Los Angeles with I Cantori; Los Angeles Master Chorale, and other ensembles.

Thomas Hart
Chorale baritone
(Sausalito, CA)



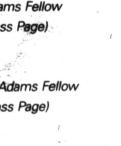
University of Kansas, Lawrence. Performances and recordings with Philharmonia Baroque Orchestra; American Bach Soloists; theatre of voices; Chanticleer.

Marie Hodgson
Chorale alto
(Los Angeles, CA)



11th season in Carmel. Active as choir member and soloist throughout L.A. including movie and TV soundtracks, L.A. Philharmonic and L.A. Chamber Orchestra. Member/soloist in L.A. Master Chorale. Participated in L.A. and New York premiers of John Adams' Opera *El Nino* with L.A. Philharmonic.

Daniel Hutchings
Chorale tenor; 2003 Adams Fellow
(See Adams Master Class Page)



Christina Jahn
Chorale soprano; 2003 Adams Fellow
(See Adams Master Class Page)



Alice Kirwan-Murray
Chorale alto
(Los Angeles, CA)

Frequent featured soloist and ensemble member with Los Angeles Master Chorale; Los Angeles Chamber Singers; Cappella; and Musica Angelica Baroque Orchestra. Numerous film scores, TV soundtracks.



John Koza
Chorale tenor
(Salinas, CA)

San José State University. Eighth season with the Carmel Bach Festival. Music Director for the Camerata Singers; First Presbyterian Church in Monterey; adjunct faculty Hartnell College.



Linda Liebschutz
Chorale mezzo-soprano
(San Francisco, CA)

BA Washington University, MM San Francisco State. Philharmonia Baroque; Magnificat; American Bach Soloists; Theatre of Voices; San Francisco Symphony. Music educator, conductor, voice teacher.



Stephen Ng
Chorale tenor
(DeLand, FL)

Indiana University; New England Conservatory; Chinese University of Hong Kong. Fifth season in Carmel. 2001 Adams Fellow. Netherlands Opera; Hong Kong Sinfonietta; Philharmonia Baroque; Seattle Baroque Orchestra; Indianapolis Chamber Orchestra; Magnificat, San Francisco; Theatre of Voices; Hong Kong Bach Choir; Atlanta Baroque Orchestra. Faculty, Stetson University.



Nadia Smeiser
Chorale mezzo-soprano
(Los Angeles)

Ninth season in Carmel. M.F.A., UC Irvine. Performances with: I Cantori; Pacific Chorale; Camerata; UCLA Center for Medieval and Renaissance Studies. Active concert and opera soloist. Co-founder of the Oratorio and Sacred Music Society of Southern California. Faculty, UC Irvine and Fullerton College.



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FESTIVAL CHORALE (CONTINUED)

Foster Sommerlad
Chorale alto
(Dallas, TX)



University of North Texas. Founder: Dallas Vocal Artists. Performances with Chanticleer; Norman Luboff Choir; Washington National Cathedral; Dallas Bach Society; Boston Early Music Festival.

Diane Thomas
Chorale soprano;
Chorale Manager
(Glendale, CA)



30th season in Carmel. Appearances with Los Angeles Philharmonic; the Monday Evening Concerts and the Los Angeles Bach Festival. Member: Los Angeles Master Chorale. Performs regularly with I Cantori. Music faculty, Occidental College.

Brian Vaughn
Chorale baritone
(Houston, TX)



Oberlin College Conservatory of Music. 15th year in Carmel. Choral director at Episcopal High School in Houston.

Twyla Whittaker
Chorale soprano
(San Jose, CA)



Arizona State University. 1996 Adams Fellow. Active concert soloist in San Francisco area. Philharmonia Baroque; American Bach Soloists; San Francisco Bach Choir; San Francisco Symphony. 1998 Finalist: New York Oratorio Society Competitions.

Helene Zindarsian
Chorale soprano
(San Francisco, CA)



BA, Dramatic Arts, UC Berkeley. 13 years, San Francisco Ballet School; American Conservatory Theater. Début season in Carmel. Active freelancer in the SF Bay Area. Soloist and ensemble member, Philharmonia Baroque. Soloist, SF Ballet. Has performed with SF Symphony and Opera Chorus.

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SATURDAYS, JULY 19, 26, AUGUST 2

2:30 pm, Carpenter Hall, Sunset Center

FESTIVAL OPENING LECTURE

*"Your Most Humble and Obedient Servant": Bach the Employee*Bruce Lamott, Festival Chorale Director
The Festival Chorale Director, celebrating his 30th Festival season, presents an overview of the Festival concert series.

7:00 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK

with David Gordon, Education Director

7:35 pm, Sunset Center Terrace

TOWER MUSIC

SUNDAYS, JULY 20, 27, AUGUST 3

1:00 pm, Carpenter Hall, Sunset Center

"OPERA IN THE CHURCH"

David Gordon, Festival Education Director and world-renowned Bach tenor, discusses the *St. John Passion*, the dramatic masterpiece sometimes described as Bach's "opera."

2:05 pm, Sunset Center Terrace

TOWER MUSIC

MONDAYS, JULY 21, 28 AND AUGUST 4

Noon-2:00 pm, Carmel Presbyterian Church, Ocean and Junipero, Carmel

ADAMS VOCAL MASTER CLASS

with David Gordon, Education Director and Sanford Sylvan, Festival Baritone Soloist.

TUESDAYS, JULY 22, 29 AND AUGUST 5

Carpenter Hall, Sunset Center
(Note time shifts below)

PERFORMERS' PANELS

This popular series of informal "up close and personal" sessions with members of the Festival's international ensemble gives you the chance to pose those questions you've always wanted to ask. The wind and string sessions will include instrument demonstrations.

4 pm, July 22 ONLY

VOCAL PERFORMANCE PANEL

David Gordon, Education Director with Festival Vocalists

10:30 am, July 29 ONLY

WOODWIND PERFORMANCE PANEL

Jesse Read, Recital Director, Principal Bassoon, with other members of the Festival Orchestra

10:30 am, August 5 ONLY

STRING PERFORMANCE PANEL

Cynthia Roberts, Principal 2nd Violin, with other members of the Festival Orchestra

7 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK

with David Gordon, Education Director

7:35 pm, Sunset Center Terrace

TOWER MUSIC

WEDNESDAYS, JULY 23, 30 AND AUGUST 6

10:30 am, Carpenter Hall, Sunset Center

"SWEET SINGING IN THE QUIRE": THE A CAPPELLA CHORAL TRADITION

Bruce Lamott, Festival Chorale Director and conductor of the Mission Concert, introduces the music of his 2003 Mission program. (July 23 only - with the Festival Chorale)

7:35 pm, Carmel Mission Basilica

TOWER MUSIC

THURSDAYS, JULY 24, 31 AND AUGUST 7

Noon-2:00 pm, Carmel Presbyterian Church, Ocean and Junipero, Carmel

ADAMS VOCAL MASTER CLASS

with David Gordon, Education Director and Sanford Sylvan, Festival Baritone Soloist

7:00 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK

with David Gordon, Education Director The Thursday evening concerts are performed on authentic baroque instruments. What makes them different from their modern counterparts, and what should we listen for?

FRIDAYS, JULY 25, AUGUST 1 AND 8

10:30 am, Carpenter Hall, Sunset Center

FRIDAY: VIXENS, VIPERS, AND VIAGRA: PIMPINONE AND THE COMMEDIA DELL'ARTE

Bruce Lamott, Festival Chorale Director

7:00 pm, Carpenter Hall, Sunset Center

INFORMAL PRE-CONCERT TALK

with Bruce Lamott

7:35 pm, Sunset Center Terrace

TOWER MUSIC

TOWER MUSIC

Open Air Serenades by the Festival Brass
Suzanne Mudge, directorSaturdays, Tuesdays, Thursdays, Fridays -
7:35 pm, Sunset Center Terrace

Wednesdays -

7:35 pm, Carmel Mission Basilica
Sundays -
2:05 pm, Sunset Center Terrace

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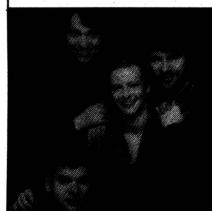
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perform a new work by Czech composer
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TODD PALMER conclude our seasonwith thrilling work by celebrated composer
Osvaldo Golijov.*Be Dazzled!*

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SATURDAY OPENING NIGHT CONCERTS

JULY 19, 26 AND AUGUST 2 • 8:00 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Sunday, July 27 at 10:00 am.

Opening Night

Festival Chorale, Chorus, and Orchestra

Bruno Weil, conductor

Kendra Colton, soprano; Sally-Anne Russell, mezzo-soprano
Alan Bennett, tenor; Sanford Sylvan, baritone
Elizabeth Walfisch, concertmaster

Bruce Lamott, choral director

I. Cantata BWV 30a,

Angenehmes Wiederau

Johann Sebastian Bach

1685 - 1750

Dramma per musica: Schicksal, Glück, Zeit und der Elster-Fluss

Time (Soprano), Good Fortune (Alto), Elster River (Tenor), Fate (Bass)
CHORUS: Angenehmes Wiederau (O charming Wiederau)
RECITATIVE (SATB): So ziehen wir in diesem Hause hier...
ARIA (bass): Willkommen im Heil...
RECITATIVE (alto): Da heute dir...
ARIA (alto): Was die Seele kann ergötzen...
RECITATIVE (bass): Und wie ich jedergezeit bedacht...
ARIA (bass): Ich will dich halten...
RECITATIVE (soprano): Und obwohl sonst der Unbestand mit mir...
ARIA (soprano): Eilt, ihr Stunden...
RECITATIVE (tenor): So recht! Ihr seid mir werthe Gäste...
ARIA (tenor): So wie ich die Tropfen zolle...
RECITATIVE (SATB): Drum, angenehmes Wiederau...
CHORUS: Angenehmes Wiederau...

II. Concerto for Strings in D Major

Vivace
Arioso
Rondo

Igor Stravinsky

1882 - 1971

INTERMISSION

III. Brandenburg Concerto No. IV in G Major,
BWV 1049Allegro
Andante
Presto

J. S. Bach

IV. Magnificat in D Major, BWV 243

CHORUS: Magnificat
ARIA (alto): Et exultavit spiritus meus
ARIA (soprano I): Quia respexit humilitatem
CHORUS: Omnes generationes
ARIA (bass): Quia fecit mihi magna
DUET (alto, tenor): Et misericordia
CHORUS: Fecit potentiam
ARIA (tenor): Deposit
ARIA (alto): Esurientes implevit bonis
TERZETT (soprano I, soprano II, alto): Suscepit Israel
CHORUS: Sicut locutus est ad patres nostros
CHORUS: Gloria Patri. Sicut erat in principio

J. S. Bach

Program Notes

Bach wrote the Cantata BWV30a in homage to Johann Christian von Hennicke who had just bought a large estate in Wiederau, twelve miles southwest of Leipzig, hence the title *Angenehmes Wiederau* or "charming Wiederau"; it was performed on September 28, 1737 on the estate. In this extended secular cantata, or short un-staged opera, the soloists represent allegorical figures, in this case of Time (Zeit), Luck (Glück), Elster, the name of the local river, and Fate (Schicksal). They praise Hennicke and admire his new acquisition.

Stravinsky's Concerto in D for Strings was commissioned in 1946 when Stravinsky was nearing the end of his neo-classical compositional phase (which culminated in *The Rake's Progress*). The musical language uses Classical gestures, motifs and tonalities in unusual Stravinsky-an ways. In the second movement, for example, makes a feature of the same V-I chord sequence heard all the way through Classical opera but it does not occur where we would expect to hear it. Again, there is a D major tonality but it is continually confused by a minor third.

The Brandenburg concerto No 4 in G major, BWV 1049 is one of Bach's best known and well-loved works. It offers what is essentially a violin concerto enriched by the presence of two recorders or flutes. Indeed, the solo violin part of this concerto makes greater demands on the solo violinist than does that of Bach's surviving violin concertos.

In Lutheran Leipzig on high feast-days in Bach's day, the text of the *Magnificat*, Mary's song of praise, was performed in the figural style, that is, polyphonically and accompanied by instruments. Only one of J.S. Bach's works of this kind has survived; it is however, thanks to the richness of its inspiration and the pregnant brevity of its movements (there are no *da capo* arias), a masterpiece even by Bach's standards.



The Saturday Concerts are generously sponsored by Merrill Lynch

The July 19th performance is generously co-sponsored by Madrigal.

The July 26th performance is generously co-sponsored by Carmen and Carla Aján in memory of Mitchell Xavier Sanchez Arias.

The Saturday Main Concerts are underwritten in part through the generosity of Mr. and Mrs. John W. Buffington.

SUNDAY MAIN CONCERTS

JULY 20, 27 AND AUGUST 3 • 2:30 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Sunday, August 3 at 10:00 am.

Festival Chorale, Chorus, Orchestra and Soloists

Bruno Weil, conductor

Johannespassion, BWV 232

(The Passion According to St. John)

Johann Sebastian Bach

1685 - 1750

The Evangelist	.....	Alan Bennett
Jesus	.....	Paul Grindlay
Pilate	.....	Tom Hart
Peter	.....	Jeffrey Fields
Maid	.....	Helene Zindarsian
First Attendant	.....	Antoine Garth
Second Attendant	.....	Daniel Hutchings

Bruce Lamott, choral director

Kendra Colton, soprano
Sally Anne Russell, mezzo-soprano
Scott Whitaker, tenor
Sanford Sylvan, baritone

Elizabeth Walfisch, Emlyn Ngai, violins

George Thomson, Elly Winer, violas

Robin Carlson Peery, flute

Roger Cole, Peggy Pearson, oboe, oboe da caccia

John Dornenburg, viola da gamba

Douglas McNames, cello

Jordan Frazier, double bass

Britt Hebert, bassoon

Andrew Arthur, organ

THERE WILL BE A 20 MINUTE INTERMISSION BETWEEN PARTS I AND II.

Program Notes

The streets of eighteenth-century Leipzig were empty, all the shops closed when Good Friday came around. Every Christian in the city was in church for services commemorating Jesus' death on the cross. Music played a central role in the Good Friday observances — elaborate organ renditions of chorales (Lutheran hymns) whose verses every worshipper knew by heart, congregational singing of the same chorales, and musical settings — called "Passions" — of one of the four Gospel accounts of the Crucifixion. Kuhnau, Bach's predecessor in Leipzig, introduced a new kind of Passion to Leipzig congregations in 1721. It employed both biblical and non-biblical texts, included solo recitatives and arias, and added orchestral accompaniment where a cappella singing by choir and congregation had once sufficed. Bach prepared his setting of the *Passion according to St. John* for the 1724 Good Friday Vespers. Here was his opportunity to demonstrate to his new employers what they could expect from him.

Audiences listening to a concert performance of the *St. John Passion* while seated in comfortable seats in the new Sunset Center, will have a rather different experience than eighteenth-century Lutherans sitting on hard wooden benches in a Leipzig church. Those who don't speak German may simply sit back and let the music wash over them, or drift away to their own private dream world. Bach's contemporaries were listening to a story they already knew, told in their own tongue and sung in the musical language of their time. They were emotionally engaged as the drama unfolded — identifying with Peter's dismay upon hearing the cock crow, imagining themselves caught up in the crowd that cried "Crucify him!"

It may help modern audiences to think of Bach's *St. John Passion* as a play in two acts with two scenes in each act. Act I, Scene 1 takes place in the Garden of Gethsemane. In Scene 2 we follow Jesus to the court of the high priest. Scene 2 ends with Peter's realization that he'd denied his master three times before the cock crowed, just as Jesus said. Act II, Scene 1 occurs at Pilate's court; Scene 2 takes us on to Golgotha. The leading man in this drama is the Evangelist — the narrator who personifies St. John. This specialized role requires a tenor with remarkable stamina, emotional sensitivity and musical artistry. He relates the entire Crucifixion story in recitative, a type of singing that approximates natural speech inflections. Bach used recitative for the roles of Jesus, Peter, and Pilate, as well. There's a good reason for setting biblical texts in recitative — with its natural speech rhythms and simplified accompaniment, recitative assures the intelligibility of the words.

Portions of the *St. John Passion* derived from the Bible and sung in recitative are only one layer of a complex web of associations. Another layer is the chorales that interrupt the narrative at significant points. While singing the chorales, chorus singers become the community of the faithful responding to the events.



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The Sunday Main Concerts are underwritten in part through the generosity of Alan and Jean Brenner & Dr. and Mrs. Herschel H. Loomis, Jr.



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MONDAY MAIN CONCERTS

JULY 21, 28 AND AUGUST 4 • 8:30 PM • CARMEL MISSION BASILICA
 Delay broadcast on KUSP-FM, 88.9, on Sunday, August 10 at 10:00 am.

Soloists' Spotlight

I. **Sinfonia from Cantata BWV 42** Johann Sebastian Bach
Am Abend aber desselben Sabbats 1685 - 1750

II. **Concerto Grosso Op. 3, No. 5 in D Minor** George Frideric Handel 1685 - 1759
 Overture
 Allegro
 Adagio
 Allegro ma non tanto
 Allegro

III. **Gloria in B flat for soprano and strings** Handel
 Gloria
 Et in terra
 Laudamus
 Domine Deus
 Qui tollis
 Quoniam
 Cum sancto
 Kirsten Blase, soprano

IV. **Sinfonia from Cantata BWV 156** J.S. Bach
Ich steh' mit einem Fuss im Grabe

V. **Concerto for Organ in G Minor, Op. 4, No. 1** Handel
 Larghetto e staccato
 Allegro
 Adagio
 Andante
 Andrew Arthur, organ

VI. **Brandenburg Concerto No. 2 in F Major, BWV 1047** J.S. Bach
 (Allegro)
 Andante
 Allegro assai
 Wolfgang Basch, trumpet; Robin Peery, flute; Roger Cole, Ellen Sherman, oboes; Jesse Read, bassoon; Emlyn Ngai, Catherine Emes, Ann Duggan, Elizabeth Girko, Nina Falk, Barbara Downie, violins; Meg Eldridge, Nancy Lochner, violas; Paul Rhodes, cello; Derek Weller, double bass; Andrew Arthur, harpsichord

Program Notes

The exuberant sinfonia to Cantata BWV 42 will no doubt remind listeners of the Brandenburg Concertos with its engaging interchanges between the solo group of oboes and bassoons and the string accompaniment.

Handel's Concerto Grosso Op.3, No. 5 in D Minor was part of a set of six concertos published by Walsh in 1734. The set contains a rather disorganized repertory of works composed long before 1734 and cobbled together because six was the conventional number of instrumental works to publish at one time. It is possible that the concerto was not intended as an orchestral work as it is called 'Sonata' in the manuscript. Walsh tried to make it seem so, however, by adding a part for viola (and simply doubling the bass part an octave higher).

Handel's *Gloria in excelsis Deo*, was recently discovered in the library of London's Royal Academy of Music in March 2001 bound in a collection of Handel arias. Handel probably composed the *Gloria* around 1707 in Rome. The work was most likely commissioned by the Roman patron Francesco Maria Ruspoli for a service at his Vignanello estate. The *Gloria* is a substantial work in seven movements and is believed to be an important addition to the repertoire.

The sinfonia opening Cantata BWV 156 features one of Bach's most beloved melodies. Bach later reworked this movement as the slow movement for his Harpsichord Concerto in F Minor (BWV 1056).

Handel wrote the Concerto for Organ in G minor Op.4 No.1 in 1735 and intended it to be played during the oratorio Alexander's Feast. Handel used his own virtuosity at the keyboard between acts to reinforce that of the Italian singers. The concerti were very much written for his own use with space for improvisation and are full of 'ad lib' markings.

TUESDAY MAIN CONCERTS

JULY 22, 29 AND AUGUST 5 • 8:00 PM • SUNSET THEATER, CARMEL
 Delay broadcast on KUSP-FM, 88.9, on Sunday, August 12 at 10:00 am.

The Festival Orchestra
 Bruno Weil, conductor

I. **String Symphony No. 9 in C Major** Felix Mendelssohn 1809-1847

Grave
 Allegro
 Andante
 Scherzo
 Allegro vivace

II. **Symphony No. 33 in B-Flat Major, K. 319** Wolfgang Amadeus Mozart 1756 - 1791
 Allegro assai
 Andante moderato
 Menuetto
 Finale (Allegro assai)

INTERMISSION

III. **Symphony No. 45 in F-Sharp Minor, (The Farewell) Hob. I:45** Franz Joseph Haydn 1732 - 1809

Allegro assai
 Adagio
 Menuet Allegro
 Finale Presto

Program Notes

Felix Mendelssohn finished his ninth symphony for string orchestra on March 12, 1823. He was 14 years old. He had studied music theory and composition with the director of the Berlin Singakademie since he was 10, had private instruction in violin and landscape painting and wrote poetry. He became friends with Goethe when he was 12. This was not your average child!

Mendelssohn's "Ninth" for string orchestra contains strong hints of the wonders that lay ahead. In the first movement he developed a simple theme in the manner of Mozart. For the Trio he used a Swiss folk tune discovered during a family trip through the Alps. His exploration of string effects in the Scherzo and Finale would soon bear fruit in the shimmering sonorities of the Overture to *A Midsummer Night's Dream*, the timeless masterpiece from his seventeenth year.

Mozart finished his Symphony in B-flat on July 9, 1779. He was back in Salzburg, living with his father and sister following a tour through Munich, Mannheim, and Paris in search of a suitable court position. He returned a different person from the one who set off to seek his fortune 16 months earlier. During the tour he'd fallen in love and suffered rejection, his mother had fallen ill and died in Paris, and he'd failed to find employment, or even a decent commission. The former *Wunderkind* was 23 years old, stuck in Salzburg, and dying to escape.

The symphony begins with the DO RE FA MI motive found in a symphony composed when Mozart was nine and emblazoned in the finale of his mighty *Jupiter* Symphony. Listening closely, we may detect an emotional intensity and depth of purpose lacking in his earlier compositions. His growing maturity, accelerated by the painful events of the recent tour, was beginning to emerge in his music. As his creations became less conventional and more personal, the Viennese Classical style also ripened into maturity.

An isolated palace in the Hungarian marshes served as a laboratory for the creation of the symphony as we know it today. Here, far from the distractions of Vienna, Haydn composed symphonies, rehearsed them with the orchestra, and conducted them for the entertainment of Prince Nicolaus Esterházy and his guests. Nicolaus and his court spent summers at Esterháza, leaving the city as soon as the weather grew warm and staying until the prince was ready to return—which grew later each year. They were still at Esterháza in November 1772 when the prince announced his intention to stay two months longer. The musicians, who hadn't seen their families since leaving Vienna months earlier, turned to Haydn, who came up with a solution.

His new symphony in the unusual key of F-sharp minor was nearing the finish line, or so it seemed, when everything came to a sudden halt. When the music resumed, it was slow instead of fast, major instead of minor. Then the first oboe and second horn ran out of notes, snuffed out the candles on their music stands, and exited quietly. One by one, the other musicians stopped playing, put out their candles and left. Finally, only two violinists remained—Haydn and the concert master. The following morning, carriages pulled up to take the musicians back to Haydn, who came up with a solution.



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WEDNESDAY MISSION CONCERTS

JULY 23, 30 AND AUGUST 6 • 8:30 PM • CARMEL MISSION BASILICA
Delay broadcast on KUSP-FM, 88.9, on Wednesday, August 27 at 7:00 pm.

Founders' Memorial Concert

The Festival Chorale
Bruce Lamott, director

Processional: *Veni Creator Spiritus*
(Come, Creator Spirit)

Plainsong hymn

I. Psalm 51: *Miserere mei*
(Have Mercy on Me, O God)

Gregorio Allegri
1582 - 1652

II. Motet, BWV 226, *Der Geist hilft unsrer Schwachheit auf*
(The Spirit Uplifts Our Weakness)

Johann Sebastian Bach
1685 - 1750

III. Motet, *Warum toben die Heiden*,
Op. 78 No. 1
(Psalm 2: Why Do the Nations Rage?)

Felix Mendelssohn
1809 - 1847

IV. Sonata No. 6 in D Minor, Op. 65, No. 6
Chorale and Variations: *Vater unser in Himmelreich*
(Our Father Who Art in Heaven)

Mendelssohn

Fugue: *Sostenuto e legato*
Finale: *Andante*

Andrew Arthur, organ

V. Magnificat (1989)

Arvo Pärt
(b. 1935)

VI. Motet, BWV 230, *Lobet den Herrn, alle Heiden*
(Psalm 117: Praise the Lord, All Ye Nations)

Bach

VII. Chorale Fantasia, BWV 735, *Valet will dich dir geben*
(Farewell I Now Bid Thee)

Bach

Andrew Arthur, organ

Recessional: *Te Deum laudamus*
(We Praise Thee, O God)

Plainsong hymn

Program Notes

Veni creator spiritus Plainsong hymn

"Come, Creator Spirit, visit the souls of your people; fill with grace from above the hearts that you have created." This plainsong hymn for Pentecost can be traced as far back as the 10th century. It is one of the most beloved hymns of the vast repertoire of ancient chant settings.

Psalm 51: *Miserere mei*

Allegri's reputation rests entirely on his setting of Psalm 51, composed for the exclusive use of the papal choir. A hundred years later, it was still being sung in the Sistine Chapel during Holy Week. The musicians were forbidden — on pain of excommunication — to share the music with anyone outside the papal choir. This was all the challenge 14-year-old Mozart needed when he and his father visited Rome in 1770. He listened very closely when he heard it performed at a service he and his father attended. Back in their room, Mozart wrote down all nine voices of the composition, a feat that helped spread his fame across Europe.

Motet, *Der Geist hilft unsrer Schwachheit auf*, BWV 226

Bach composed this funeral motet in 1729 for the burial of Johann Heinrich Ernesti, rector of the St. Thomas School. It is a setting of Romans 8:26-27 ("The Spirit Helps Our Infirmities"), which also served as the basis of the sermon. Bach needed every choirboy in the school for the performance since he scored it for double chorus. Though Bach was no stranger to the loss of loved ones through death, the positive radiance of his funeral music reflects his belief that the purpose of sacred music is to glorify God, lift up the human spirit and to restore hope.

Motet, *Warum toben die Heiden*, Op. 78, No. 1

Warum toben die Heiden is based on Psalm 2, "Why do the nations rage?" (Why indeed?) It is one of three Psalm Motets, Op. 78, Mendelssohn wrote for the Berlin Cathedral choir. Scored for double chorus and soloists, this rich and expansive motet travels through ever changing meters, choral textures, rhythmic character and key centers.

Sonata No. 6 in D Minor, Op. 65, No. 6

Born on the cusp of the Classic and Romantic eras, Mendelssohn maintained a precarious balance between the old and the new. Thanks to his teacher, Carl Zelter, Mendelssohn enjoyed a solid grounding in the music of Bach and Handel.



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THURSDAY MAIN CONCERTS

JULY 24, 31 AND AUGUST 7 • 8:00 PM • SUNSET THEATER, CARMEL
Delay broadcast on KUSP-FM, 88.9, on Thursday, August 28 at 7:00 pm.

Baroque Strings

Elizabeth Wallfisch, concertmaster

I. *Introduzioni No. 1, from*

Sei Introduzioni Teatrali, Op. 4

Allegro
Allegro
Allegro
Sempre piano
Presto

Pietro Locatelli

1695 - 1764

II. A suite from Shakespeare's *The Tempest*

Matthew Locke

1621 - 1677

Curtain Tune
First Act Tune: Rustick Air
Second Act Tune: Minoit
Second Musick:
Sarabande
Lilk
Third Act Tune: Corant
Fourth Act Tune: Marshall Jigge

III. Concerto/Overture, from the opera

"Der neuromische Liebhaber Damon"

Georg Philipp Telemann

1681 - 1767

(Allegro)
Largo
Vivace

INTERMISSION

IV. Concerto a quattro, Op. 7, No. 6,
"Il Pianto D'Arianna"

Locatelli

Andante e sempre piano
Allegro
Adagio
Andante e sempre piano
Allegro Largo
Andante
Grave
Allegro

V. Concerto in D Major, Op. 2, No. 4 (D15)
for Violin, Strings and Organ

Guiseppe Tartini

1692 - 1770

Allegro
Cantabile
Allegro

VI. Three Parts upon a grounde

Chaconne from The Faery Queen in D Major

Henry Purcell

ca. 1659 - 1695

VII. Gigue and Canon

Johann Pachelbel

1653 - 1706

Elizabeth Wallfisch, Rachel Evans, Alicia Yang, Monica Waisman,
Cynthia Roberts, violins; George Thomson, Elly Winer, violas; Doug McNames,
Allen Whear, cellos; Jordan Frazier, double bass; Yuko Tanaka, harpsichord and organ

Program Notes

A Night at the Theater. Pietro Locatelli raises the curtain; a hush in the theatre, and we are in Venice in 1720, when music was king, and color and spectacle were the norm. This is by way of an overture to this evening of musical works, all of which tell stories, but without any words. It is a mime — in music — with all the shapes and movements of a great mime artist, speaking most eloquently. We move from country to country, in a time machine.

Hot on the heels of the Locatelli, we go to London in the 17th century, to the Musick of Matthew Locke. The language is foreign to our ears, experimental in its own time, evocative, rhythmic, full of color. He gives us a curtain raiser to open the eyes to the wonders to follow: dances that touch the heart and move the feet. On to the mastery of Telemann, and the German language of the 18th century. This concerto doubles as an overture, in the style of the period, with its different movements and moods. Pleasing and virtuosic, beautiful and heart-felt, Locatelli's music returns, speaking of the agony of Ariadne's abandonment on the island of Naxos, and her death throes. Locatelli spares us nothing!

After this emotion, Tartini is pure delight and froth, a concerto of bright D Major colors, strong rhythms — capriccios! The slow movement is poetic and evokes a deeper meaning to life, in a calm and meditative way. Then then fireworks wake us up again! We move once more to the Teutonic kingdoms for the beautiful Pachelbel Canon and the Gigue that follows. But one giant leap over land and sea, and we are England in the time of Queen Anne, beloved of Purcell, for an example of his supreme mastery of counterpoint, in the "Three parts upon a Grounde." This is a superlative working of a three-part canon on a ground bass, followed closely by his Chaconne written for Shakespeare's *Midsummer Night's Dream*, Purcell's own *Fairy Queen*.



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FRIDAY MAIN CONCERTS

JULY 25, AUGUST 1 AND 8 • 8:00 PM • SUNSET THEATER, CARMEL
 Delay broadcast on KUSP-FM, 88.9, on Friday, August 29 at 7:00 pm.

Opera Night

Festival Orchestra
 Bruno Weil, conductor

I. **Pimpinone** Georg Philipp Telemann
 (a comic opera in two acts) 1681 - 1767

Kendra Colton, soprano; Sanford Sylvan, baritone

Elizabeth Wallfisch, Emlyn Ngai, Beth Stoppels Girko, Monica Waisman, Alicia Yang, violins I; Cynthia Roberts, Rachel Evans, Catherine Emes, Nina Falk, Barbara Downie, violins II; Elly Winer, Meg Eldridge, Nancy Lochner, violas; Allen Whear, Paul Rhodes, cellos; Jordan Frazier, double bass; Yuko Tanaka, harpsichord

Libretto by Pietro Pariati
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INTERMISSION

II. Suite for Orchestra in F Major, Telemann
 "La Bourse" (The Stock Market)

David Gordon, narrator

Peggy Pearson, Ellen Sherman, oboes; Jesse Read, bassoon; Emlyn Ngai, Monica Waisman, Beth Stoppels Girko, Barbara Downie, Alicia Yang, violins I; Cynthia Roberts, Rachel Evans, Catherine Emes, Nina Falk, violins II; Elly Winer, Meg Eldridge, Nancy Lochner, violas; Allen Whear, Paul Rhodes, cellos; Jordan Frazier, double bass; Yuko Tanaka, harpsichord

Program Notes

Between 1712 and 1721 Telemann lived in Frankfurt on the Liebfrauenberg in a large house belonging to the Gesellschaft Frauenstein, an association of prosperous businessmen. The Frankfurt Stock Exchange was located on the ground floor of the building. Telemann's suite *La Bourse* may well have been commissioned by one of the Frankfurt businessmen. With the reference to the Mississippi Company the work must have been written in 1720. Speculation was all the rage in the new age of the Enlightenment, and two ventures in particular caught the public fancy: London's South Sea Company, based on trade with Spanish America, and Paris's Mississippi Company, founded to exploit the natural resources of Louisiana. Both companies were backed by their governments, the latter hoping to erase public debt. Activity on the exchange was at an unprecedented high in the early months of 1720, with investors stampeding to buy the escalating stock. In September shares in both companies plummeted, investors were ruined, and the economies of England and France were shattered.

The dramatic events in London and Paris resounded throughout Europe, and life at the Frankfurt Stock Exchange must have been particularly stressful in 1720. Telemann offers his benefactors a sympathetic, if somewhat lighthearted, musical account of their tribulations. After movements depicting the tensions of the speculators — *le repos interrompu* (interrupted peace), *la guerre en la paix* (war in peace-time), *les vainqueurs vaincus* (victors vanquished) and *la solitude associée* (communal solitude) — Telemann ends the suite on a positive note, with a lively Gavotte entitled *l'espérance de Mississippi* (hope for the Mississippi). A speculator's eternal optimism must, after all, prevail! (In fact, the Mississippi Company was successfully reconstituted in 1723 as the *Compagnie des Indes* and extended its markets and influence to the Caribbean and India, as well as the Mississippi valley.)

Telemann wrote his comic opera *Pimpinone* in 1725 as a companion piece to his serious opera *Der geduldige Socrates* or *Patient Socrates*. It was designed to play between the acts of the serious work and to provide some light relief. The concert version of *Pimpinone* will be performed tonight. The synopsis is as follows: Seeking a husband, the chambermaid Vespetta spies the rich merchant Pimpinone. Vespetta calculatingly flatters Pimpinone who falls in love with her and offers her a servant's position. In the second scene (some time later), Vespetta threatens to leave Pimpinone because of rumours circulating about the town impugning her virtue. He responds by offering to marry her, but Vespetta laments that she has no dowry. Pimpinone offers a gift of 10,000 thalers as her dowry, on condition that she remain at home and entertain no visitors. Vespetta agrees. In the third scene (after their marriage), Vespetta has grown restless under Pimpinone's restrictions. She demands respect and equality, and the freedom to go where she chooses. He threatens her with corporal punishment, and she promises retaliation in kind. They brawl. Finally, Vespetta points to the cleverly written marriage contract, which provides her with a dowry in the event of a divorce. Reminded of this, Pimpinone relents and submits to her will.

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TWILIGHT CONCERT NO. 1

WEDNESDAY, JULY 23 • 5:30 PM
 CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH
 Delay broadcast on KUSP-FM, 88.9, on Wednesday, July 30 at 7:00 pm.

Chorale Preludes
 Andrew Arthur, organ

I. Praeludium in G Minor, BuxWV 149	Dietrich Buxtehude 1637 - 1707
II. Chorale Prelude: "Christ lag in Todesbanden"	Georg Böhm 1661 - 1733
III. Magnificat VI	Heinrich Scheidemann c. 1595 - 1663
IV. Chorale Prelude: "Vater unser im Himmelreich," BWV 737	Johann Sebastian Bach 1685 - 1750
V. Chorale Prelude: "Vater unser im Himmelreich"	Scheidemann
VI. Chorale Prelude: "Vater unser im Himmelreich" (BuxWV 219)	Buxtehude
VII. Chorale Prelude: "Vater unser im Himmelreich"	Böhm
VIII. Chorale: "Vater unser im Himmelreich," from BWV 90	Bach
IX. Fuga in G Minor	Johann Adam Reincken 1623 - 1722
X. Ciacona in E Minor, BuxWV 160	Buxtehude
XI. Chorale Prelude: "Ach Herr, mich armen Sünder," BuxWV 178	Buxtehude
XII. Praeludium in E Minor	Nicolaus Bruhns 1665 - 1697

Wine and cheese reception, 4:30 pm, courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by Violet Jabara Jacobs.

TWILIGHT CONCERT NO. 2

WEDNESDAY, JULY 30 • 5:30 PM

CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH
Delay broadcast on KUSP-FM, 88.9, on Wednesday, August 6 at 7:00 pm.

The Festival Quartet

I. String Quartet in B-Flat Major, K. 458 "The Hunt" Wolfgang Amadeus Mozart 1756 – 1791

Allegro vivace assai
Menuetto
Adagio
Allegro assai

II. String Quartet in E Major, Op. 74, "The Harp" Franz Joseph Haydn 1732 – 1809

Poco adagio
Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

III. String Quartet in C Minor, Op. 1, No. 4 Ludwig van Beethoven 1770 – 1827

Allegro ma non tanto
Scherzo
Andante scherzoso quasi
Allegretto
Menuetto
Allegretto
Allegro

Elizabeth Wallfisch, Emlyn Ngai, violins

George Thomson, viola; Doug McNames, cello

Program Notes

String Quartet in B-flat Major, K. 458, "The Hunt"

The popular view of Mozart as a financially desperate, unappreciated genius is at least partially true, — for the last few years of his life. His early years in Vienna were a different story. Having won independence from his domineering father and his former employer, the archbishop of Salzburg, 25-year-old Mozart embarked on a career as a free-lance musician in Vienna and quickly established himself as a leading composer and keyboard artist. His career was at its zenith when his father came for a two-month visit in February 1785, expecting to find his irresponsible son and low-life daughter-in-law destitute. What he actually found came as a surprise. On the day following Leopold's arrival, Mozart invited some fellow musicians to his spacious apartments to join him and his father in playing some recently completed quartets. One of the guests that day was Haydn. After they played, the father of the string quartet turned to Leopold and said, "Before God and as an honest man, I tell you that your son is the greatest composer known to me in person or by name." In spite of Leopold's warnings that Wolfgang would come to nothing if he stayed in Vienna and married Constanze Weber, Leopold had to admit that his son was a success after all.

The quartets they played that day are the celebrated "Haydn" quartets, which Mozart published the following September with a warm dedication to the older master. Inspired by Haydn's groundbreaking Op. 33 quartets and his study of Bach scores in the Van Swieten library, Mozart's new quartets achieved expressive depths unimaginable when he tossed off the quartets of his Salzburg days. The new emotional intensity and contrapuntal mastery are especially evident in the slow Adagio of the "Hunt" quartet, K. 458, with its interwoven elements of Baroque counterpoint, Viennese thematic development, and the lyricism of Italian bel canto singing. The vibrant colors of the Adagio give us a hint of the bold canvases Mozart might have painted had he lived into the nineteenth century.

String Quartet in E-flat Major, Op. 74, "The Harp"

Beethoven spent the night of May 11, 1809, crouched in a cellar holding pillows over his head as French howitzers pounded Vienna from positions outside the city walls. The pillows were to protect what was left of his hearing from the sharp reports of the artillery. Vienna surrendered the following day and French occupation of the city began. Theatre and concert life came to a halt, parks were closed, and Beethoven's customary walks through the countryside were out of the question. Shaken by these events, Beethoven composed very little that summer. He regained his creative momentum the following fall when the French began their withdrawal. One of the first works he completed as normalcy returned to Vienna was his String Quartet in E-flat Major, Op. 74.

The most unusual feature of the "Harp" Quartet, as it came to be known, is the prominent use of pizzicato in the opening movement. Beethoven had used pizzicato in the past, as had Mozart and Haydn, but this was something new. Until now, the sound of plucked strings served as a backdrop to bowed melodies. In the "Harp" quartet, Beethoven used pizzicato for its own sake, as a special sonority, an instrumental "color." This new sensitivity to color is evident from the outset of the quartet — in mysterious chords played sotto voce and veiled harmonies that usher in the Allegro. It seems ironic that Beethoven was becoming a "colorist" even as his ability to "hear" the colors was fading. The color palette of his inner world, however, was growing richer, and would soon result in the color-saturated sonorities of his late quartets.

Wine and cheese reception, 4:30 pm, courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by Violet Jabara Jacobs.

TWILIGHT CONCERT NO. 3

WEDNESDAY, AUGUST 6 • 5:30 PM

CHURCH IN THE FOREST, STEVENSON SCHOOL, PEBBLE BEACH
Delay broadcast on KUSP-FM, 88.9, on Sunday, January 4, 2004 at 10:00 am.

Heavenly Voices

I. Cantata BWV 163, "Nur jedem das Seine" Johann Sebastian Bach 1685 – 1750

Aria: Nur jedem das Seine!
Recitativo: Du bist, mein Gott, der Geber aller Gaben
Aria: Laß mein Herz die Münze sein
Arioso (Duet): Ich wollte dir, O Gott, das Herz gebe geben
Aria (Duet): Nimm mich mir und gib mich dir!
Chorale: Meinen Jesum laß ich nicht

II. Cantata "Cecilia, volgi un sguardo" George Frederic Handel 1685 – 1759

Recitativo: Cecilia, volgi un sguardo
Aria: La virtute e un vero nume del mortal
Recitativo: Tu armonia Cecilia
Aria: Splenda l'alba in oriente
Recitativo: Carco sempre di gloria
Aria: Sei cara, sei bella
Recitativo: E ben degna di lode
Duet: Tra amplexi innocent

Kendra Colton, soprano; Sally Anne Russell, mezzo-soprano
Alan Bennett, tenor; Sanford Sylvan, bass
Cynthia Roberts, Alicia Yang, violins
Allen Whear, cello; Jordan Frazier, double bass
Andrew Arthur, harpsichord

Program Notes

Despite his German birth and decades spent in England, Handel must be considered first and foremost an Italian master of vocal composition. Handel's cantatas, usually composed for a solo voice with continuo (however, this cantata features solo arias for tenor and soprano), and possible "obligato" instruments, were the forerunners of his later operas. They were exclusively Italian works (with Italian texts), and they were for the most part composed during Handel's time in Italy, between 1707 and 1710. However, Handel composed the cantata *Cecilia, volgi un sguardo* (HWV 89) in England in 1736 to be performed during his oratorio *Alexander's Feast*, a setting of the much admired ode by John Dryden, *Alexander's Feast; or the Power of Music: An Ode in Honour of Saint Cecilia's Day*. The cantata praises Saint Cecilia and her virtue.

Bach composed the Cantata BWV 163 *Nur jedem das Seine* in 1715 while he was still at the Weimar court at the Wilhelmsburg Palace. In 1714 Bach had assumed responsibility for composing cantatas for the palace church or *Himmelsburg*. The *Himmelsburg* had, as a description from 1702 states, "a world-famous masterpiece of architecture" in that the marble-walled church had above it a *capelle* which could be opened up by means of a sliding roof whenever polyphonic or organ music was performed. The music coming down from the *capelle* into the church below would have had the effect almost of coming from heaven.

The architectural and acoustical conditions there favored a relatively small instrumental-vocal ensemble and these cantatas have chamber-music-like qualities, for example, Bach de-emphasizes the role of the chorus by confining it to plain concluding chorales. The cantata is scored for a relatively small number of instruments. The arias all contain ornate instrumental obbligati, the third, unusually, uses two cellos.

The text is by Salomo Franck and comes from his *Evangelisches Andachts-Opfer* of 1715. Franck's elegant poetic language and the pure, straightforward theological message in his sacred texts provided Bach with an ideal vehicle for his own musical thoughts. In the cantata, the Pharisees try to trap Jesus with the question: "Is it lawful to pay taxes to Caesar?" Jesus replies: "Render... to Caesar the things that are Caesar's, and to God the things that are God's." (*Nur jedem das Seine.*)

Wine and cheese reception, 4:30 pm, courtesy of Stevenson School

The Twilight Concert Series is generously sponsored by Violet Jabara Jacobs.

MONDAY ORGAN RECITALS

JULY 21, 28 AND AUGUST 4 • 10:30 AM

CARMEL MISSION BASILICA

Delay broadcast on KUSP-FM, 88.9, on Tuesday, August 5 at 7:00 pm.

INTERMEZZO NO. 1

Bach's Organ Music

Andrew Arthur, organ

I. Fantasia & Fugue in C Minor, BWV 537

II. Chorale Prelude: *An Wasserflüssen Babylon*, BWV 653Chorale Prelude: *Nun danket alle Gott*, BWV 657Chorale Prelude: *Schmücke dich, o liebe Seele*, BWV 654

III. Fantasia in C Minor, BWV 562

IV. Chorale Prelude: *O Lamm Gottes, unschuldig*, BWV 618Chorale Prelude: *Christe, du Lamm Gottes*, BWV 619Chorale Prelude: *O Mensch, bewein dein' Sünde gross*, BWV 622

V. Passacaglia, BWV 582

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The Monday morning recitals are underwritten in part through the generosity of

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The tradition of Tower Music goes back to antiquity when various brass instruments were used to call attention to all sorts of events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginnings and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church — or a gazebo on a golf course!

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones," led by Gordon Stewart for 25 years. He was especially fond of Bach Chorales and this year in his honor, we will feature some of the chorales from his collection.

— Suzanne Mudge

THE FESTIVAL BRASS:

Leonard Ott, trumpet

Scott Macomber, trumpet

Wolfgang Basch, trumpet

Bruce Chriss, trombone

Suzanne Mudge, trombone

Chris Cooper, horn

Loren Tayerle, horn

Kevin Neuhoff, percussion

The Carmel Bach Festival wishes to thank Mrs. Geraldine FaNelle Stewart for her abiding generosity in helping ensure the continuance of Tower Music. This series, which has become a beloved tradition for Bach Festival artists and audiences alike, is underwritten by Mrs. Stewart in commemoration of her late husband, Gordon Stewart, who founded this series at the first Festival. The power and pageantry of Tower Music has been welcoming Festival audiences ever since.

MONDAY HARPSICHORD RECITALS

JULY 21, 28 AND AUGUST 4 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Delay broadcast on KUSP-FM, 88.9, on Monday, July 28 at 7:00 pm.

INTERMEZZO NO. 2

Harpsichord Kaleidoscope

Yuko Tanaka, harpsichord

I. Three Short Preludes,
BWV 924, 940, 929Johann Sebastian Bach
1685 – 1750II. Partita Uranie in D Minor
from *Musicalischer Parnassus*Johann Caspar Ferdinand Fischer
ca. 1665 – 1746

Toccata
Allegro
Courante
Sarabande
Gavotte
Gigue
Rigaudons I & II
Passacaglia

III. Sonata in D Minor, BWV 964

J. S. Bach

(transcription of J.S. Bach's Sonata in A Minor
for Solo Violin, BWV 1003)

Adagio
Fuga
Andante
Allegro

IV. Pièces de Clavecin

Jacques Duphly

La du Buc
Médée
Chaconne

1715 – 1789

Program Notes

Two generations of French influence on J.S. Bach's music are represented in the Partita Uranie in D minor by Johann Caspar Ferdinand Fischer and the Pièces de Clavecin by Jacques Duphly.

In his day, Fischer's stature as keyboard composer equaled that of such illustrious figures as Froberger, Buxtehude, and Böhm. He held the post of Hofkapellmeister in Baden and was regarded as a great master of harpsichord music in the period between Froberger and Bach. He is barely remembered today due in part to the rarity of surviving copies of his music.

Partita Uranie, honoring the muse of astronomy, is part of his collection of nine keyboard suites, *Musicalischer Parnassus* (1738), each named after a muse. Fischer used the term "partite," as did Johann Kuhnau and Heinrich Biber, a standard term for the suite in German-speaking countries of the late 17th and 18th centuries. Gracefully French in its entirety, *Partita Uranie* begins with a Toccata as its prelude. The core dances (allemande, courante, sarabande, gavotte, and gigue) are followed by a three-part rigaudon and a passacaglia, a serious movement which begins simply but becomes increasingly virtuosic as each variation unfolds.

Jacques Duphly's life spanned the period of the last months of Louis XIV's reign in 1715 to the day after the storming of Bastille in July 1789. He dedicated himself entirely to harpsichord performance after arriving in Paris in 1742. Among the most sought-after harpsichord teachers in Paris (according to his contemporary, harpsichord builder Pascal Taskin), Duphly's music titles and dedications show him also to have been part of the inner circle of professional and aristocratic connoisseurs. By 1744, the first book of *Pièces de Clavecin* was published, quickly followed by three more books.

La du Buc is an allemande, named after Jean-Baptiste Du Buc (1717-1795), administrator of the East and West Indies Offices until 1770. The origin of the name of the capricious second piece, *La de Belombre*, is not known. A brilliant Chaconne in F major features a long and sentimental middle section in F minor, which explores the ranges and tonal colors of the instrument through a variety of writing techniques.

The opening Bach Preludes were written around 1720 for the instruction of his eldest son, Wilhelm Friedemann, then aged 9, a counterpart to the better known "Anna Magdalena's Notebook," a collection written for his wife. BWV 924 in C major emphasizes finger fluency, BWV 940 in D minor stresses part playing, and BWV 929 in G minor instructs with a minut.

The Sonata in D Minor is a transcription of J.S. Bach's Sonata in A minor for Solo Violin, BWV 1003. The transcription may have been made by Wilhelm Friedemann; however, support for Bach's authorship is provided by J.F. Agricola in his *Allgemeine Deutsche Bibliothek* (1774). He commented that Bach often played his six unaccompanied violin pieces (sonatas and partitas) on the clavichord, "adding as much in the nature of harmony as he found necessary."

The sonata consists of four movements in a "sonata da chiesa" ordering of slow-fast-slow-fast. This transcription is enriched with melodic ornamentation, contrapuntal inner voices, and bass chords. The arrangement of the fuga elucidates and carries to completion the pseudopolyphony presented in the original violin version.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The Monday afternoon recitals are underwritten in part through the generosity of Dr. and Mrs. Warren Schlinger.

TUESDAY RECITALS

JULY 22, 29 AND AUGUST 5 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL
Delay broadcast on KUSP-FM, 88.9, on Thursday, August 7 at 7:00 pm.

INTERMEZZO NO. 3

French Confectons

I. *L'apothéose de Corelli*Gravement
Gavement
Vivement
Vivement
GavementFrançois Couperin
1668 - 1733II. *Paris Quartet No. 6 in E Minor*Prélude
A discréton-très vite
Gai
Gracieusement
Distrait
ModeréGeorg Philipp Telemann
1681 - 1767III. *Sonata for Violin in E Major*Adagio
Allegro
Adagio ma non troppo
AllegroJohann Sebastian Bach
1685 - 1750IV. *Orfée*Récitatif: *Le fameux chantre de la Thrace*
Air: *Fideles Echos*
Récitatif: *Mais que sert à mon désespoir*
Air: *Allez Orphée*
Récitatif: *Cependant le Héros arrive*
Air: *Monarque redouté*
Récitatif: *Pluton surpris*
Air: *Chantez la victoire*

Louis-Nicolas Clerambault

Alan Bennett, tenor; Kim Reighley, flute
Cynthia Roberts, Rachel Evans, violins
Allen Whear, cello; Yuko Tanaka, harpsichord

Program Notes

Although the current European Union was probably an unimaginable concept in the eighteenth century, artists and musicians increasingly looked across national borders for innovations in style and technique which they could incorporate into their own work. Bach assimilated the French dance forms and studied with great interest the Italian instrumental forms such as the concerto. French composers began to look to Italy, especially for its brilliant instrumental writing as exemplified by the violin works of Arcangelo Corelli.

François Couperin represents the vanguard of this cross-pollination of Italian and French traits. In his trio sonatas he is openly indebted to the works of Corelli, "whose works I shall love as long as I live." *Le Parnasse, ou L'apothéose de Corelli* appeared in 1724 as the final piece in a set entitled *Les goûts réunis*. The fanciful programmatic text reflects the French obsession with mythology, and while the music easily stands alone, one cannot fail to be charmed by the imagination behind this symbolic fusion of French good taste and Italian brilliance.

Telemann's vast output includes many works in the French style. The quintessential examples are his 12 quartets for Flute, Violin, Viola da Gamba or Cello, and Continuo. The second set of six, entitled *Nouveau Quatuors* includes the present quartet in e minor and was published during Telemann's visit to Paris in 1738. (Among the 99 non-French names on the subscription list for these quartets was a Mr. *Bach de Leipzig*.) The twelfth quartet is laid out like an orchestral suite in miniature. A group of dance-like movements is framed by a French Overture (*Prélude*), with its broad, overdotted introduction and contrasting triple-meter fast section, and a chaconne (*Modéré*) which brings the work to a majestic conclusion.

Bach's Six Sonatas for Violin and Cembalo were among the many instrumental works composed in Cöthen around 1720. They are unusual for violin sonatas because the harpsichord is obligatory, that is with a fully written-out part as opposed to a violin work with continuo. Indeed, an early manuscript of these works describes them as *Trios*, which can be explained by the independence of the left and right hand parts on the harpsichord, forming a "trio" with the violin. Nowhere is this relationship more apparent than in the fast movements of the Sonata in E Major, BMV 1016, where the three parts are treated fugally. In the slow movements, the violin is allowed a more singing role, the left hand of the keyboard assumes the traditional function as bass line, and the right hand alternately fills in the harmonies and interacts in dialogue with the violin.

Couperin's near-contemporary Louis-Nicolas Clerambault shared his fascination with Italian musical idioms. Trained as an organist, he published choral and chamber music, but it was with the cantata that he made his mark and achieved lasting fame. One of his best-known works, *Orphée*, for high voice, flute, violin, and continuo, was published in 1710 as part of a series of cantatas which would eventually reach 25 in number. Like Couperin, he successfully fused Italian and French elements in this relatively new genre. French "naturalness" and simplicity are to be found in the vocal writing.

The recitatives have a rhythmic, sustained bass line characteristic of French composers, as opposed to the Italian *secco* style. To heighten the dramatic and emotional elements of the text, he drew on Italian traits of brilliance and warmth to stretch the limits of French "good taste" and to make a more lasting impression on the listener.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The July 22nd performance is co-sponsored by Alain Pinel Realtors. The July 29th performance is co-sponsored by Falge & Wilse, Certified Public Accountants.

The Tuesday recitals are underwritten in part through the generosity of Mr. and Mrs. Lee Rosen.

WEDNESDAY RECITALS

JULY 23, 30 AND AUGUST 6 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL
Delay broadcast on KUSP-FM, 88.9, on Monday, August 4 at 7:00 pm.

INTERMEZZO NO. 4

TO LOVE OR NOT

I. Sinfonia

Salomone Rossi
c. 1587 - 1630

SHE'S NOT INTERESTED AND I CAN'T SLEEP

II. Serenata a basso solo, "Ch'ascoso nel'onde"

Maurizio Cazzati
1620 - 1677

OUT OF LOVE AND HAPPY FOR IT

III. Toccata (1625)

Giovanni Picchi
Cazzati
PicchiCantata per alto solo, "Allegrezza mio cor"
Canzona Prima

STILL NOT INTERESTED BUT FINALLY PERSUADED

IV. Toccata

Girolamo Kapsberger
ca. 1580 - 1651Dialogo: *E quando cessarai* (1606)
Sonata 4 à doi violini (1629)Dominico Maria Melli
Dario Castello

JEALOUS QUARREL AND RECONCILIATION

V. Dialogo: *La Gelosia Placata* (1629)

Giovanni Rovetta

Sally Anne Russell, mezzo-soprano
Paul Grindlay, bass-baritone
Rachel Evans, Alicia Yang, violins
Richard Kolb, theorbo and Baroque guitar
Yuko Tanaka, harpsichord

Program Notes

The 17th century was an exceptional time of passion for artistic and intellectual endeavor in Italy, and one of the areas which attracted the most enthusiasm was the development of dramatic vocal music. This enthusiasm led to the brilliant large scale operas produced in the public opera houses of Venice and other cultural centers. However, the grand public opera productions were only a part of the huge amount of dramatic vocal music, most of which was performed in less public venues. Patrons of the arts frequently sponsored dramatic performances in their homes, scaled to their ambitions and budgets, from grand productions in the palaces of the wealthiest nobles and ecclesiastics, with costumes and staging rivaling those of the commercial opera houses, to the simplest entertainments involving a few singers and instrumentalists informally putting together some arias or cantatas for a patron family and friends.

One of the most important ways in which performances of dramatic music were heard was at the meetings of various clubs formed by groups of enthusiasts. Some of these clubs, known as "Academie" or "Camerate", included among their members the leading musicians, poets, and intellectuals of the time, as well as wealthy and influential patrons. The meetings of these clubs included readings and debates as well as musical performances. They provided discriminating audiences and financial support which were crucial to the 17th century was an exceptional time of passion for artistic and intellectual endeavor in Italy, and one of the areas which attracted the most enthusiasm was the development of dramatic music. This supportive context challenged composers, librettists, and performers to work at a level of sophistication which was usually not possible in the larger commercial productions aiming to please a wider audience.

"To love or not" is intended as a re-creation of the musical portions which might have been performed at a meeting of an academy during the mid seventeenth century, with reference in particular to descriptions of the meetings of the "Accademia degli Unisoni" in Venice at the home of Giulio Strozzi. He was an influential poet, opera librettist, and intellectual in Venice, and a close friend of Claudio Monteverdi's, who probably attended some of the meetings of the "Unisoni". The meetings revolved around a chosen topic or theme, often on such subjects as relationships or differences between men and women. The musical performances, readings, and debates were organized into a continuous entertainment around the chosen topic. Instrumental music as well as vocal music was included, either related to the evening's topic or serving as interludes between the other parts of the entertainment.

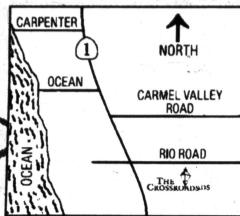
It is almost certain that Giovanni Rovetta (c. 1595-1668), who was Monteverdi's assistant and then successor as Maestro di cappella at St. Mark's cathedral in Venice, was present at the meetings and contributed music for performances. His dramatic dialog "La gelosia placata" might well have been performed at one of the meetings, which it would have suited perfectly.

Domenico Maria Melli (fl. c. 1590-1610) was one of the early pioneers of Baroque dramatic singing, along with his contemporary Giulio Caccini. Maurizio Cazzati (1620-1677), was a well known composer in northern Italy during the mid seventeenth century, and published more than sixty books of instrumental and vocal music of all kinds. Salomone Rossi (c. 1587-1630), Giovanni Picchi (fl. 1600-1625), and Dario Castello (fl.)

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The July 23rd performance is sponsored by Oak Leaves Studio.

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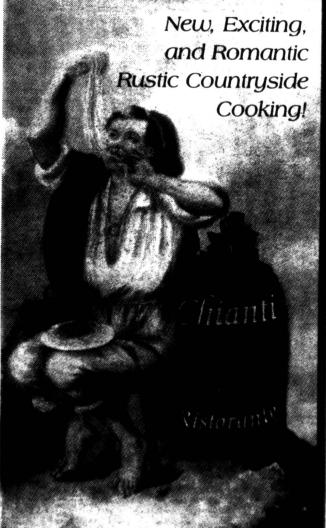
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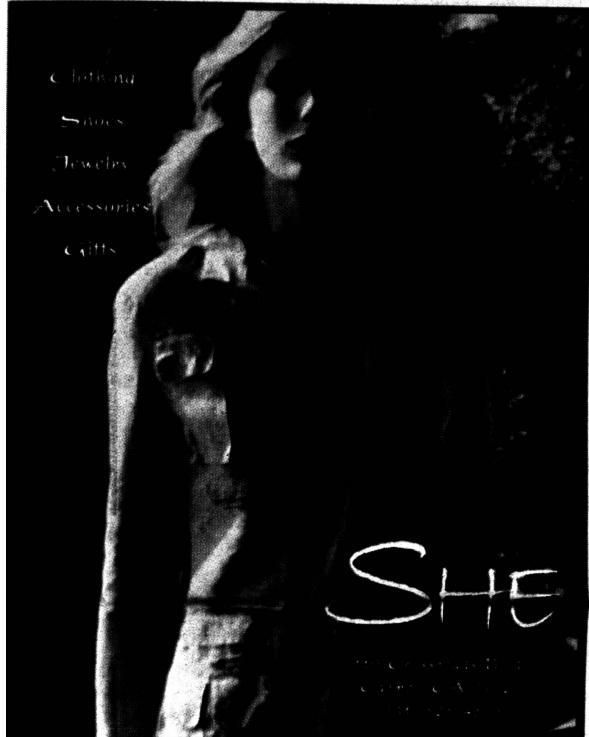
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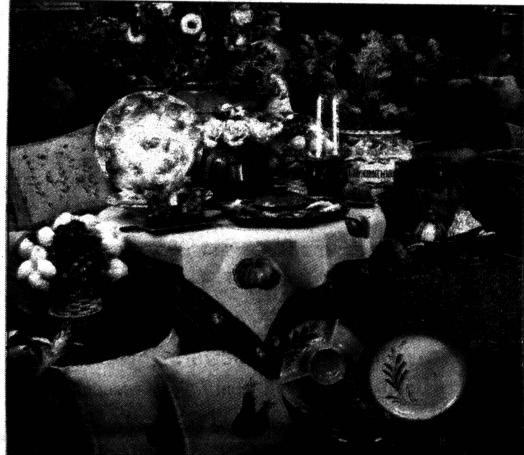
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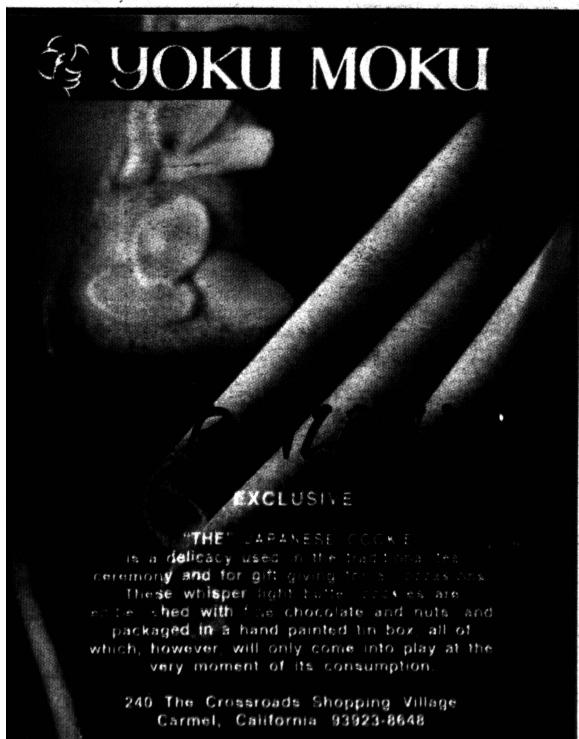
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THURSDAY RECITALS

JULY 24, 31 AND AUGUST 7 • 2:30 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

INTERMEZZO NO. 5

The Sun King's Oboe Band

I. Concerto in C Major for Trumpet and Oboe Ensemble	Tomaso Albinoni 1671 - 1751
Sinfonia	
Affettuoso	
Presto	
II. Partita No. 3 from "Die lustige Feldmusik," 1704	Johann Philip Krieger 1649 - 1725
Overture	
Entrée	
Menuet	
Passacaglia	
Fantasia	
Menuet	
Gavotte	
Air	
Menuet	
Gigue	
III. Trio Sonata for Oboe, Bassoon and Continuo	Georg Philipp Telemann 1681-1767
Allegro	
Soave	
Presto	
IV. Suite for Trumpet and Oboe Ensemble in D Major	George Frideric Handel 1685 - 1759
Allegro	
Rigadon I & II	
Aria	
Gigue	
Duetto	
Anglaise I & II	
Sarabande	
Hornpipe I & II	
Menuet I, II & III	
Wolfgang Basch, trumpet	
Roger Cole, Peggy Pearson, Ellen Sherman, oboes	
Jesse Read, Britt Hebert, bassoon	
Yuko Tanaka, harpsichord	

Program Notes

Oboe-bassoon bands became very popular in Germany in the late 17th century, when the French court moved in and everything French came into vogue. These bands played outdoors; they played indoors. They transcribed music; composers wrote for them. They played a wide spectrum of music for occasions of many kinds.

Evolving from the *Stadtpeifers*, the town wind bands active during the Renaissance, the oboe band was traditionally made up of four players or multiples of these four. Louis 14th's court band boasted twenty-four members. Double reeds in the open air were also popular in England. (As we know, Handel's "Royal Fireworks Music" was performed by a bargeful of double reed musicians [and a precarious harpsichord and player] floating on the Thames, to accompany the royal display of fireworks.)

Johann Phillip Krieger, quite well known in his time, wrote a set of suites in the French style, including "Die lustige Feldmusik."

Solo voices of the trumpet and other instruments often supplemented the double reed band, as in Handel's Concerto in D Major for Trumpet, Oboes, Bassoons and Harpsichord, and the Concerto for Trumpet and Oboe Band by Italian composer, Tomasso Albinoni.

FRIDAY RECITALS

JULY 25, AUGUST 1 AND 8 • 2:30 PM

SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

INTERMEZZO NO. 6

Favorite Cantatas
for solo sopranoJohann Sebastian Bach
1685 - 1750

I. Cantata BWV 82a, "Ich habe genug"

Aria: Ich habe genug
Recitative: Mein Trost ist nur allein
Aria: Schlummert ein
Recitative: Mein Gott! Wann kommt?
Aria: Ich frue mich auf meinen Tod

II. Cantata BWV 51, "Jauchzet Gott in allen Landen"

Aria: Jauchzet Gott in allen Landen
Recitative: Wir beten zu den Tempel an
Aria: Höchster, mache deine Güte
Chorale: Sei Lob und Preis
Aria: Alleluia

Kirsten Blase, soprano
Robin Peery, flute; Wolfgang Basch, trumpet
Cynthia Roberts, Rachael Evans, violins
Elly Winer, viola; Allen Whear, cello; Jordan Frazier, bass
Andrew Arthur, organ

Program Notes

Cantata BWV 51, *Jauchzet Gott in allen Landen* is justifiably well renowned for the superlative virtuosity of its soprano part, extending the range up to top C. Nevertheless, while the part is indeed very exposed, it is barely more complex than lines found in other works (e.g. the solo — and even the chorus — parts of the B Minor Mass). What is particularly appealing is the conciseness of the cantata and the variety achieved in the course of its five movements: it opens in a concerto-ritornello style, proceeding through expressive arioso and *ostinato* movements to a chorale arrangement and a stirring fugal finale. The text of praise and thanksgiving, not necessarily to be tethered to a specific festival (the 15th Sunday after Trinity is specified in the score, but Bach added the words *et in ogni tempo* (and at any time), and it would thus be appropriate for any number of joyous occasions. A later performance was connected with the feast of St. Michael, something perhaps appropriate in light of the trumpet scoring and the "warlike" string writing of the opening.

Cantata BWV 82, *Ich habe genug*, which dates from the Feast of the Purification, February 2, 1727, has become of Bach's most celebrated cantatas. Listeners today should not be ashamed of its popularity: Bach himself clearly liked it too and performed it repeatedly, changing the scoring to suit the forces for each occasion. The appearance of the second aria in Anna Magdalena's second music book suggests that it was a particular favorite in the Bach household. Based on the Song of Simeon (*Nunc Dimittis* — Now let thy servant depart in peace), this cantata concerns a theme typical of the Lutheranism of Bach's age: the longing for death ("sleep") after one has seen the light of Christ. The opening aria must have provided an impulse for the composition of *Erbarme dich*, one of the most moving arias from the St. Matthew Passion, which Bach performed for the first time barely a month later. The jewel of the cantata is usually considered to be the second aria *Schlummert ein*, a movement that shows Bach's characteristic thoroughness in writing (witness the continuous movement in the continuo) but one which is also extremely effective in its emotional impact. Is it the frequent rhetorical pauses which force the believing listener to reflect on the bitter-sweetness of death? Or is it the flattened seventh degree of the scale, suggesting in musical terms the subdominant key, the "past history" of the tonic?



The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

The July 24th performance of this recital is co-sponsored by Big Sur Lodge.

The Thursday recitals are underwritten in part through the generosity of
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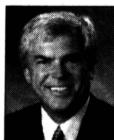
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SATURDAY RECITALS

JULY 26, AUGUST 2 AND 9 • 11:00 AM

SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

INTERMEZZO NO. 7

Viennese Brunch

I. Quartet in D Major, Op. 64/5 ("Lark") Franz Joseph Haydn

1732 – 1809

Allegro moderato

Adagio cantabile

Menuet: Allegretto

Finale: Vivace

II. Quartet in A Major for Flute and Strings, K. 298 Wolfgang Amadeus Mozart

1756 – 1791

Theme and variations

Menuetto

Rondieaux

III. Quintet in C Major, Op. 29 Ludwig van Beethoven

1770 – 1827

Allegro moderato

Adagio molto espressivo

Scherzo: Allegro

Presto

Robin Carlson Peery, flute; Emlyn Ngai, Catherine Emes, violins
George Thomson, Meg Eldridge, viola; Douglas McNames, cello

Program Notes

Haydn, Mozart, and Beethoven have long been regarded as the founders of the Viennese School, and they are closely entwined musically. Mozart studied with Haydn as a young man, and Beethoven sought out Mozart and Haydn for lessons. Their distinctive styles dramatically changed the musical landscape of the 18th century (and beyond) and together they represent the heart of the Classical Era.

During this period, in response to the enthusiasm of the moneyed classes, a market developed for salon music, and commissions provided good incomes for the most popular composers.

Musically, a more interesting and diverse distribution of voices was developed among the players, expanding from the pattern of one instrumental voice speaking while the others listened toward a more balanced conversation, Goethe's 19th-century analogy for chamber music. Haydn started moving chamber music in this direction, Mozart evolved the style, and, as evident in the Quintet in C Major, Op. 29, Beethoven consolidated both of those.

Haydn's Quartet in D Major, Op. 64/5, is one of six quartets written in 1790. These are known collectively as the "Tost Quartets," commissioned by Johann Tost, a violinist in Haydn's orchestra who had become a successful cloth merchant. Tost guaranteed himself the rights for sole performances of the quartets for a set length of time. Using Haydn's name to attract people to his musical salons, he shrewdly furthered his business and musical connections simultaneously.

The Mozart Quartet in A Major for Flute and Strings, K. 298, is written for flute, violin, viola and violoncello. The flute is scored in the way that the first violin would be in a string quartet. Perfect in form, the quartet is imbued with Mozart's characteristic grace.



The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

IBM and Lee and Shirley Rosen are the exclusive sponsors of the Saturday Intermezzo Recital performances.

The Saturday recitals are underwritten in part through the generosity of
Kim and Judy Maxwell & Luana and Laurence Wilsey

COUNCIL FOR THE FESTIVAL FOUNDATION

On July 14, 2002, a group of community leaders who have a time-proven dedication to ensuring the Festival's financial sustainability will formally join forces in a new, Board-appointed committee: The Council for the Festival Foundation. The Council's charge is to cultivate friends and funds to strengthen all Festival endowment funds. It is with deep appreciation and pride that the Carmel Bach Festival welcomes the following founding Council members.

Jo Barton
Kevin Cartwright
Steve Harbison
Lee Rosen
Jephra Wade
Lamont Wiltsee

SATURDAY RECITAL

SATURDAY, AUGUST 9 • 2:30 PM • SUNSET THEATER, CARMEL

Delay broadcast on KUSP-FM, 88.9, in July of 2004.

The Virginia Best Adams Master Class
20th Anniversary Showcase Concert

2003 ADAMS FELLOWS

Christina Jahn, soprano Elspeth Franks, mezzo-soprano

Daniel Hutchings, tenor David Farwig, baritone

with

Kimberly Reighley, flute; Peggy Pearson, oboe, oboe d'amore

Cynthia Roberts and Emlyn Ngai, violins; Meg Eldridge, viola; Allen Whear, cello

Derek Weller, double bass; Yuko Tanaka, harpsichord, organ

I. Chorus: *Was Gott tut, das ist wohlgetan* Johann Sebastian Bach(from Cantata BWV 99, *Was Gott tut, das ist wohlgetan*) 1685 – 1750

Full Ensemble

II. Duet: *Christe* (from *Mass in B Minor*, BWV 232)

Bach

Ms. Jahn and Ms. Franks

III. Aria: *Lass, o Fürst der Cherubinen*

Bach

(from Cantata BWV 130, *Herr Gott, dich loben alle wir*)

Mr. Hutchings

IV. Aria: *Qui sedes* (from *Mass in B Minor*, BWV 232)

Bach

Ms. Franks

V. Aria: *Greifet zu, fasst das Heil*

Bach

(from Cantata BWV 174, *Ich liebe den Höchsten von ganzem Gemüte*)

Mr. Farwig

VI. Aria: *Heart, the seat of all delight*

George Frideric Handel

1685 – 1759

(from the opera *Acis and Galatea*)

Ms. Jahn

VII. Aria: *Meine Seele röhmt und preist*

Georg Melchior Hoffmann

1685 – 1715

(from the Cantata *Meine Seele röhmt und preist*)

Mr. Hutchings

VIII. Duet: *Der Herr segnet uns*

Bach

(from Cantata BWV196, *Der Herr denkt an uns*)

Mr. Hutchings and Mr. Farwig

IX. Aria: *Qui tollis* (from *Mass in F Major*, BWV 233)

Bach

Ms. Jahn

X. Aria: *Lass, o Welt, mich aus Verachtung*

Bach

(from Cantata BWV 123, *Liebster Immanuel, Herzog der Frommen*)

Mr. Farwig

XI. Aria: *Omnia mai fu* (from the opera *Xerxes*)

Handel

Ms. Franks

XII. Chorale: *Gloria sei dir gesungen*

Bach

(from Cantata BWV140, *Wachet auf, ruft uns die Stimme*)

Full Ensemble

This is the final event of the 2003 Adams Vocal Master Class.

David Gordon and Sanford Sylvan, faculty; Melinda Coffey, répétiteur

Adams Master Class Website: www.spiritsound.com/bachinfo.html

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions.

The program is generously made possible each year by the Virginia Best Adams Endowment Fund. The master classes are sponsored by the Ansel Adams Gallery.

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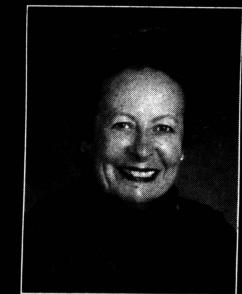
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Inge Kessler

I grew up with the music of J.S. Bach, in Mulhausen, Germany, where Bach had been the village organist (the church and organ on which he played are still there). In 1967 I moved to Carmel and was so happy to find a place whose residents love the music of Bach as much as I do.

For 26 years I was sales manager of Luciano Antiques, and worked with many of the local designers in making houses into beautiful homes. I am also a licensed art consultant, and consider Carmel houses to be works of "liveable art". In my present career as realtor with the Alain Pinel Realtors I use my taste and experience to assist my clients with all their real estate needs, whether purchases, sales or trades.

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CANDLELIGHT RECITAL NO. 1

SUNDAY, JULY 20 • 9:00 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Close Friends

Elizabeth Wallfisch, violin

I. Sonata No. 3 in C Major for Solo Violin Johann Sebastian Bach

1685 - 1750

Adagio
Fuga
Largo
Allegro assai

II. Fantasie No. 12 in A Minor Georg Philipp Telemann

1681 - 1767

Moderato
Vivace
Presto

III. Partita No. 1 in B Minor Bach

Allemanda
Double
Corrente
Double
Sarabande
Double
Tempo di Borea
Double

IV. Fantasie No. 8 in E Major Telemann

Piacivolmente
Spirituoso
Allegro

V. Sonata No. 2 in A Minor Bach

Grave
Fuga
Andante
Allegro

Program Notes

The sun has gone down — time to light the candles. Supper conversation is especially lively since an old family friend has come to visit. After supper the violins come down off their pegs and the conversation continues — without words. Many claim the visitor is the greatest composer in Germany. The host is equally famous for his keyboard virtuosity. After a few duets, guest and host regale one another with their creations for solo violin — learned sonatas, free-wheeling fantasies, and partitas that set toes tapping to once-fashionable French dances. Firelight dances on the rapt faces of the wife and children gathered round to listen. Soon, they, too, will join the musical conversation.

Telemann is passing through Leipzig on his way home to Hamburg. He and Bach go way back. They met when Bach served at the ducal court of Weimar and Telemann was employed nearby at Saxe-Eisenach. In 1714 Telemann stood as godfather to Bach's second son, Carl Philipp Emmanuel — who, as everyone knows, had already turned out to be a greater composer than his father. When Telemann turned down a job offer from Leipzig (his Hamburg employers made him a better offer), he may have helped Bach get the position. In 1739, Bach took over the Collegium Musicum Telemann founded back in 1701 when he studied law at Leipzig University. The Collegium still plays down at Zimmermann's coffee house.

Bach and Telemann have every reason to be jealous rivals, yet they've remained friends all these years. They're so different — Telemann, well-traveled man of the world, and stay-at-home Bach. Maybe that's the key to their friendship — they complement one another. Listen — you can hear it in what they're playing now. Bach's sonata sounds like an old church sonata-slow-fast-slow-fast. That goes all the way back to Corelli! He could be improvising the first movement, but even Bach couldn't make up the fugue that follows. How do you play a fugue — one part chasing after another — on a single four-stringed instrument? Few violinists left could manage this one — playing two and three strings at a time at break-neck speed. Bach's having a hard time of it himself. He hasn't had much occasion to pick up the violin since his Weimar days.

Now it's Telemann's turn. What a breath of fresh air! His Fantasies sound so free and natural, he must be improvising! They're up-to-date, three-movement works, each movement picking up more speed — *Moderato, Vivace, Presto!* *Piacivolmente, Spirituoso, Allegro!* *Piacivolmente!* Oh yes, Italian for "pleasing" or "charming." *Spirituoso* must mean "spirited." Bach's up again with one of his partitas, a suite of popular dances. First the Allemanda, followed by its double — a faster variation of the original. Other dances follow in their customary order — corrente, sarabande and giga, each with its double.

This concert is co-sponsored by Jan de Luz.

Jan de Luz.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

CANDLELIGHT RECITAL NO. 2

SUNDAY, JULY 27 • 9:00 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Duellng Cellos

Douglas McNames, Allen Whear, cellos

I. Bait and Switch for Two Cellos Peter Flint

II. Suite No. 4 in E-Flat Major Johann Sebastian Bach

1685 - 1750

Prelude
Allemande
Courante
Sarabande
Bourrée I & II
Gigue

Doug McNames, cello

III. Fugues for Two Cellos Luigi Boccherini

1743 - 1805

Program Notes

Bait and Switch for two cellos (2003)

Bait and Switch is a theme and variations without the theme. It is the antecedent with the wrong consequent. It is a three card monte game, a swindle, a shady deal, or even a politician seeking reelection. It starts with a reference to the Bach cello suites and then promptly departs with no intention of returning. It is a conversation between two cellists who sometimes finish each other's sentences or just plain talk at the same time. Most of all, it is a tribute to the time honored practice of misleading the consumer, in whatever they may be looking to buy.

Suite No. 4 for Cello in E-flat major BWV1010

If Bach's autograph title — *libro primo* — for the violin solos dated 1720 implies that the lost autograph of the cello suites contained the heading *libro secondo*, one may perceive a particular sequence behind the project: the violin solos reduce the texture of classic sonata and partita genres to a single instrument which allows a certain amount of polyphony; the cello suites show a further stage of distillation, since the possibilities for chordal playing are that much more limited (chords are found mainly in the slower sarabande movements and sometimes in the simpler textures of the "modern" dances). Thus like an organism that thrives best with pruning, the suites for unaccompanied cello depend — to a certain extent — on the limitations of medium; the player and listener create ever richer musical meanings and dimensions.

We still do not know for whom Bach wrote his music for unaccompanied cello. Since he was active as Kappellmeister at the Köthen court 1717-23, the name of Christian Ferdinand Abel — Bach's friend and colleague at that court — frequently comes to mind.

The core of the traditional Baroque suite was the group of four "old" dances — "allemande," courante, sarabande and gigue — with a prelude to open each suite, and a pair of dances of the "modern" kind — e.g. minuet, bourree, gavotte — placed between the sarabande and gigue.

This concert is co-sponsored by John B. Avera, D.D.S., M.S.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.

CANDLELIGHT RECITAL NO. 3

SUNDAY, AUGUST 3 • 9:00 PM

ALL SAINTS CHURCH, DOLORES AND NINTH, CARMEL

Bach Alone

Emlyn Ngai, violin

Johann Sebastian Bach

1685 - 1750

I. Sonata No. 1 in G Minor, BWV 1001

Adagio
Fuga
Allegro
Siciliano
Presto

II. Partita No. 2 in D Minor, BWV 1004

Allemande
Courante
Sarabande
Gigue

III. Partita No. 3 in E Major, BWV 1006

Preludio
Loure
Gavotte en Rondeau
Menuett I & II
Bourrée
Gigue

This concert is co-sponsored by Trotter's Antiques.

The Intermezzo Recital Series is generously underwritten by Violet Jabara Jacobs.



FAMILY CONCERT NO. 1
SATURDAY, JULY 19 • 4:30 PM • SUNSET THEATER, CARMEL

Forms & Dances

presented by

California Summer Music and the Carmel Bach Festival

I. Prelude and Fugue in G Major Johann Sebastian Bach
From *The Well-Tempered Clavier Book I*

Prelude and Fugue in D Minor

From *The Well-Tempered Clavier Book II*

Rebecca Harding, *piano*

II. Suite No. 4 in E-Flat Major J.S. Bach
for Unaccompanied Cello

Prelude

Allemande

Courante

Sarabande

Bourrée I & II

Gigue

Kina Kantor, *cello*

III. Partita No. 3 in E Major for Unaccompanied Violin J.S. Bach

Preludio

Loure

Gavotte et Rondeau

Minuet I & II

Bourrée

Gigue

Jeong-Bo Shim, *violin*

IV. Quartet in C Major, Op. 33, No. 3 Franz Joseph Haydn

Scherzo: Allegretto

Finale: Rondo presto

Tema Watstein, Alex Shiozaki, *violins*

Todd La Guardia, *viola*; Shigeko Landin, *cello*

FAMILY CONCERT NO. 2
SATURDAY, JULY 26 • 4:30 PM • SUNSET THEATER, CARMEL

Junior Bach Festival of Berkeley

Junior Bach Festival comes to Carmel celebrating its 50th jubilee year with talented youth from Northern California. Begun by Tirzah Mailhoff, inspired by Carmel Bach Festival, Junior Bach Festival offers this concert honoring the Bach legacy.

Johann Sebastian Bach

1685 – 1750

I. French Suite No. III in B Minor, BWV 814

Allemande

Courante

Sarabande

Menuett

Trio

Anglaise

Gigue

Ina Soh, *piano*

II. Aria, "Mein gläubiges Herz," from Cantata BWV 68

Angelina Lucia, *soprano*; Ziaoting Li, *piano*

III. Overture in B Minor, BWV 1067

(Allegro)

Lentement

Rondeau

Sarabande

Bourrée I & II

Polonaise

Double

Menuett

Badinerie

Amanda Magadia, *flute*; Matthew Chen, *piano*



The Main Sponsor for the Family Concerts is The Mitchell Group Real Estate

These concerts are supported in part by the California Arts Council

The Carmel Bach Festival thanks AT&T Pebble Beach Charities, the McMahan Foundation, the Harden Foundation and Target for support of these concerts.

IV. French Suite No. 5 in G Major, BWV 816

Allemande

Courante

Sarabande

Gavotte

Bourrée

Loure

Gigue

Alison Lee, *piano*

V. Sonata No. 1 in G Minor, BWV 1001

Adagio

Fuga

Siciliano

Presto

Nathan Olson, *violin*

VI. Partita No. 2 in C Minor, BWV 826

Sinfonia

Grave Adagio

Andante

Allemande

Courante

Sarabande

Rondeau

Capriccio

Rose Leu, *piano*

VII. Allemande from Partita No. 1 in B Minor, BWV 1002

Grave from Sonata No. 2 in A Minor, BWV 1003

Jihyun Yun, *violin*

VIII. Sonata No. 2 in A Minor, BWV 1003

Grave

Fuga

Andante

Allegro

Daniel Holtmann-Rice, *violin*

IX. English Suite No. 3 in G Minor, BWV 808

Prélude

Allemande

Courante

Sarabande

Gavotte I & II

Gigue

Lynn Chang, *piano*

FAMILY CONCERT NO. 3

SATURDAY, AUGUST 2 • 4:30 PM • SUNSET THEATER, CARMEL

A very special concert to introduce the winners of the first ever Bach Festival Youth audition held in May this year for music students under 19 years of age who reside and study in Monterey or Santa Cruz counties.

Program to be announced.



The Main Sponsor for the Family Concerts is The Mitchell Group Real Estate

These concerts are supported in part by the California Arts Council

The Carmel Bach Festival thanks AT&T Pebble Beach Charities, the McMahan Foundation, the Harden Foundation and Target for support of these concerts.



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FLUTE

In memory of Martha Faull Lane

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ENSURING BACH'S LEGACY

The following individuals are helping ensure the Festival's legacy of inspiration and beauty through music for generations to come. The Continuo Society's permanently restricted fund protects this promise for the future against the vagaries of unstable times. This year, we mourn the passing of Mrs. Mark Massel, a beloved member of the Festival family. We are forever grateful that her generosity will live on through her longtime Continuo Society commitment.

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July 12, 7:30 pm	CSM Students in Concert	Keck Auditorium
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July 15, 7:30 pm	Wendy Sharp Chamber Music	Masterclass
.....Gallery		
July 18, 7:30 pm	CSM Faculty & Students in Concert	Featuring the works of Chen Yi
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July 19, 4:30 pm	Carmel Bach Festival Family Concert	"California Summer Music Virtuosi"
Sunset Theater		
July 19, 7:30 pm	CSM Students in Concert	Keck Auditorium
July 20, 7:30 pm	Irene Sharp Cello MasterclassGallery
July 21, 7:30 pm	CSM Students in Concert	Keck Auditorium
July 22, 7:30 pm	John Perry Piano MasterclassGallery
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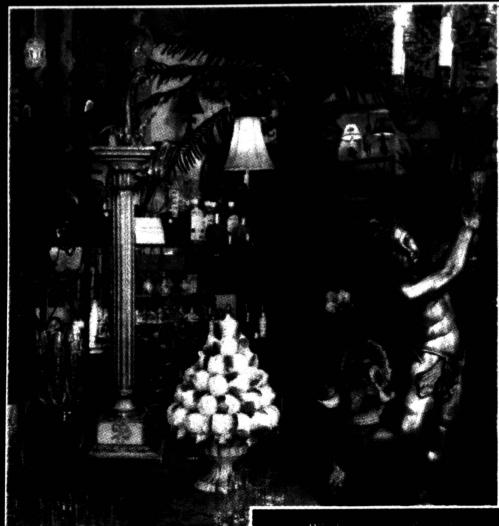
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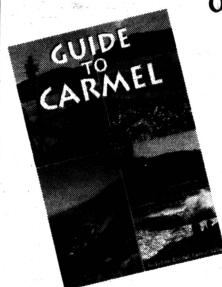
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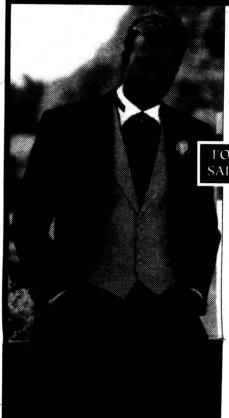
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Willem Wijnbergen, executive vice president and managing director of the Carmel Bach festival, played the very first notes heard from the stage of the newly remodeled Sunset Theater on June 19.

**Congratulations to the
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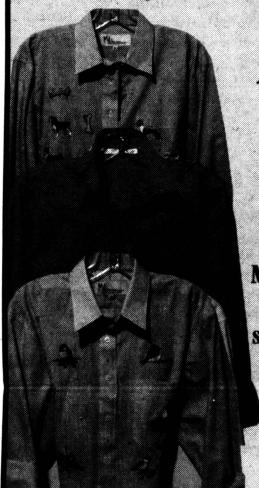
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Annual Musician Sponsorships help ensure that the Festival will continue to maintain the artistry that our audiences have come to expect since our founding in 1935. Patrons have formed close personal ties over the years with the Festival's

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Now in its 20th season, the Master Class program has grown to international stature. Singers are chosen by open audition, and every year we receive applications from around the world.

The summer events include six working sessions open free to the general public. In the casual atmosphere of our public sessions you will be able to watch the teachers and young artists at close hand as they explore all aspects of Baroque style, vocal technique, artistic communication, and performing artistry. The program culminates in a special concert showcasing the four young soloists.

The Carmel Bach Festival is the only professional organization in North America where singers are awarded a cash stipend to coach Baroque music in a fully professional setting. With the loyal support of the Carmel Presbyterian Church and our ever-growing family of friends and donors, this wonderful event continues to grow and flourish.

My good friend Sanford Sylvan, Festival baritone soloist, joins me once again to lead the summer's classes. We'll be accompanied by our uniquely wonderful pianist Melinda Coffey.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art and the magic and excitement of young singers at the dawn of their careers.



David Gordon
Director, Adams Master Class

Coaching sessions take place Noon-2 p.m. on Mondays: July 21, 28, and August 4; and Thursdays: July 24, 31, and August 7, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 9 at 2:30pm in the Sunset Center. Tickets are available at the door.

David Gordon introduces the 2003 Adams Fellows



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soprano
(Calgary, Canada)



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tenor
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A graduate of Oberlin Conservatory, Daniel performs extensively with early music ensembles in the Bay Area, including the American Bach Soloists and the Philharmonia Baroque Chorale; and the acclaimed Schola Cantorum of the National Shrine of St. Francis. He solos with the San Francisco Bach Choir, including Bach's *Magnificat* and *B Minor Mass*, and the Evangelist in Schütz's Christmas Oratorio. Other appearances include: featured tenor in Haydn's *Paukenmass*, Mendelssohn's *Elijah*, and *Laud to the Nativity* by Respighi.



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mezzo-soprano
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British-born Elspeth Franks was such a hit at last year's Adams Master Class that we have invited her to return! She is one of the West Coast's busiest young singers, in opera, concert, and recital. Her credits include Eugene Opera; Bear Valley Music Festival; the San Luis Obispo Mozart Festival; Florida Grand Opera; Philharmonia Baroque; and the Berkeley Symphony. In 2003 she appears with Virginia Opera; Sacramento Opera; and Rimrock Opera (MT) as Hansel also in 2004.

Master Class Website: www.spiritsound.com/bachinfo.html

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THE HISTORY OF THE CARMEL BACH FESTIVAL

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. It has grown to become a more than three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1935. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local Festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical

scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival. Now in his tenth season, Maestro Weil has advanced the Festival's reputation for excellence by expanding its repertoire (especially with regard to the music of Haydn, with which he has widely acclaimed expertise), and introducing exciting new artists. With his broad experience working with period instrument groups, he has instilled the performers with new stylistic awareness and has guided the Festival into a new era of growth and renewal. Landmarks over the ten years of his leadership have included adding Bach's *Christmas Oratorio* to the core repertoire, making more extensive use of Baroque stringed instruments, hiring Concertmaster Elizabeth Wallfisch to guide the orchestra in stylistic awareness, instituting the narrated final concert, "Best of the Fest," and perhaps most important, working in a collaborative way with his artistic team, to bring out the best ideas for the development of the Festival.

In 2001, after an extensive search, Willem Wijnbergen was hired to be Executive Vice President and Managing Director of the Festival. Known internationally for his work with organizations such as the Royal Concertgebouw Orchestra, The Los Angeles Philharmonic and the Hollywood Bowl, he brings extensive experience in classical music presenting combined with a creative mind to the Festival. Two of his immediate additions were the Family Concert and the Candlelight series. This season's innovation was the first audition for young musicians under 19 years who live and study in Monterey or Santa Cruz counties. The winners are featured in the August 2 family concert.

FRIENDS OF THE CARMEL BACH FESTIVAL

Inspired music-making and the uplifting beauty of the Monterey Peninsula have been welcoming artists and audiences from across the world to the Carmel Bach Festival since 1935. Festival founders Dene Denny and Hazel Watroux knew instinctively that generous donations from individuals would be one of the greatest ways of ensuring the Festival's excellence, growth, and sustainability. They gave selflessly of their own resources and encouraged their friends to do the same.

The following Festival friends have kindly participated in this honorable philanthropic tradition, providing much-welcome support of our celebratory 66th Anniversary Season and beyond. To our many loyal patrons and new donors alike, we say: *Thank you so very much!*

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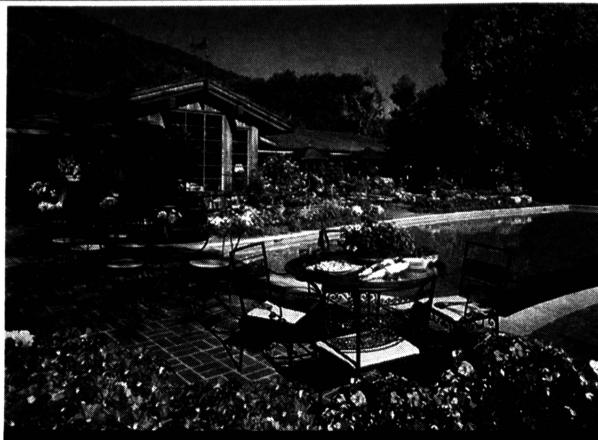
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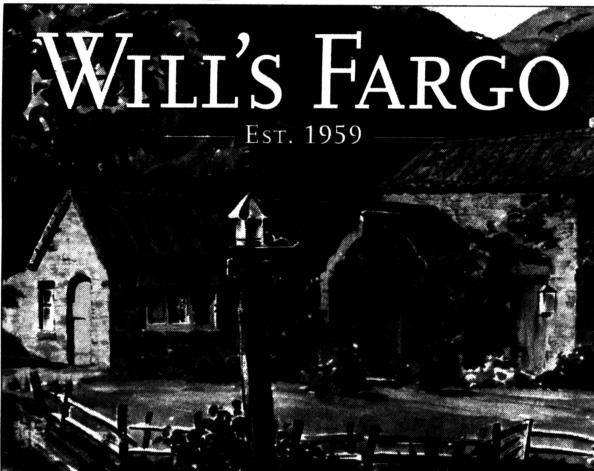


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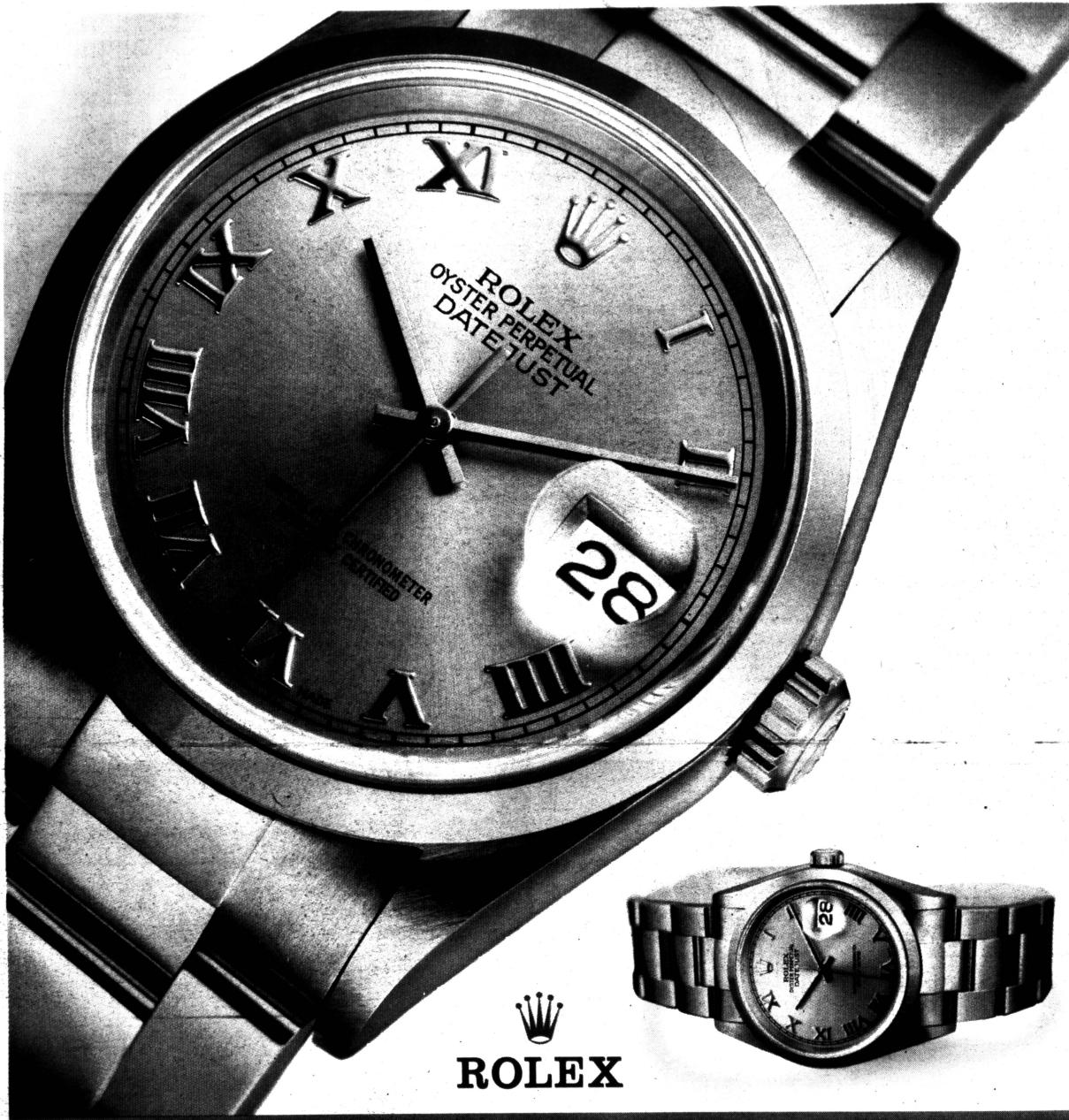
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